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THE EDITOR'S OWN PAGE

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SERIOUS BUSINESS

THE "Literary Digest" says that the "New York Sun" says that its dramatic critic says that a Reviewer should say what he sees and hears and that a Critic should say what he thinks of what he sees and hears, all of which is very good and true. But the organ world has never been old enough to see and hear very much of worth, nor bold enough to say what it sees or hears, nor told enough of what the other man—the trained man—thinks of what it has given him to see and hear; all of which is now happily passing away.

There is no progress without inspection, and very little without criticism. If there were but one political party, be it either Democrat or Republican, there would be political decadence so decayed that the state would cease to exist. A good rabid Republican is the best friend the Democratic party ever had. Now the moral of this, solemn reader, is that when the time comes for your work, which you offer to the public, in public, for public enjoyment, emulation, and profit, to be taken sufficient notice of to be reviewed or even criticised (terrible, terrible), you submit calmly, meekly and manly. That's the only way out of it, and if you keep sweet you will learn something.

We have gone our own way undisturbed; played to ourselves; danced to our own playing. But when we took the trouble to invite the public (The Public) to our feast they didn't come and we knew the weather did not keep them away; their own inclinations did it, that's all. And were you satisfied, solemn reader?

GENTLE AND APPROVED GRAFT

Filthy lucre purchases for us what honesty fails to get: Criticism. A budding prodigy is a wonder to his own friends and he has a glorious future—till he gets some honest criticism through graft. Our friends lie to us. They can't help it; they were raised that way; to do otherwise would be to make

us mad. We are a race of gentle prevaricators all for the sake of making friends. (I told more lies at the Convention than I ever told before. But I'm in for the truth now.)

So when this budding prodigy—let us go back to him—gets sufficiently puffed up, it saves up, packs up, and hunts up the best advertised teacher in America for the sake of showing him how wonderful its talents are. The first thing Teacher does is to listen; the next is to praise; the third is to state his fee and collect, and then he is sufficiently well paid to be willing to sacrifice friendship and tell the truth—which he does with a vengeance.

Teaching is very largely a matter of Reviewing and Criticising, nothing more. A good teacher is a good honest possessor of two good eyes, two good ears, and one good tongue—not one eye, one ear, and two tongues; there's a moral in that.

NOW FOR ECONOMY

Since we are one large good-natured family of friends engaged in the interesting business of putting the organ profession on its feet, why not prohibit falsification, glorify the truth, and save money? Why not let me tell you what I think of you? I'd be glad to do it and not charge you a cent. If you get angry and I must forfeit your friendship then I'll have to charge you an enormous fee of gold and silver; so highly do I value your friendship that only the possession of millions could compensate for its loss. You pay a teacher to hear you and tell you what he hears; but if he stopped there you would not get more than your money's worth: you demand that he go farther and tell you what he thinks. Then you get real value. The Reviewer is good; but the Critic is better.

CRITIC—CRANK

THERE is one kind of Critic and many kinds of Cranks. The late William Winter, of the "Tribune," was the one kind of Critic. Most newspapers have one or more of the various kinds of

Cranks who think it their sober duty to tell everybody how wise they are and how foolish every public character is, and it's no credit to be able to give public stings to the sensitiveness of public people; it is only a vicious practice, not only tolerated but respected in many quarters.

There is enough good in the worst man to make a fair sized friend of; let us look for the good things first and think of them; if the bad are so bad that they overshadow all else, why bother with the subject at all? You can't polish a diamond by paying all your attention to the specks that fall from it. Polish your diamond; the specks will disappear soon enough.

Now the organ world is old enough and advanced enough to present occasional diamonds of perfection; if we are to have more diamonds we must think, talk, and polish, diamonds—and let the rubbish take care of itself. I have no interest in things we fail to do unless such failure is of special character, liable to do damage again; more than that, such failure to be worth notice must be so subtle as to pass unnoticed to the common vision. I'm not interested in telling you about the wretchedness of the war and the moral depravity of the creature who brought it on a defenseless humanity, but I am interested in telling you of how Courboin played the opening measures of Saint-Saens' "Marche Heroique," for I wish you could play it that way, and if you think about it sufficiently and work for it sufficiently you will eventually play it that way; so there's my interest.

LOSING FRIENDS EVERY DAY

It is no easy thing to speak the truth and stand by it; but it is interesting. So few are doing it. William Winter did it and did a world of good while doing it. William Winter was Dramatic Critic of the "Tribune" and the true friend of all his enemies.

The human mind has two kinds of thoughts: Facts, Opinions. Facts become the property of thinking men only in so far as they think aright; valuable Opinions adorn the brain of man only

in so far as he has his mental store sufficiently equipped with Facts. I do not care for your opinion of the North Pole—if there is a pole there—and I do not care for Stefansson's opinion of my Choir; but I might pay good money (even I) to hear Stefansson lecture on the North Pole, and, if I were off my guard, I might care what you think of my Choir.

THE PUBLIC HAS RIGHTS

WHEN Alexis S. Carrel first hung out his shingle he had his diploma and authority for practice, and when a young man by the name of Whitman painted his name on a glass door for the first time he had his diploma and authority for practice; the Public must be protected.

But when an artist, executant or instructor, starts his official career he has no such demands presented to him; he may teach and play as badly as he pleases and we would not have it otherwise for all the world. Besides having rights, the public has sense: it may go wrong to-day, but it will come around all right to-morrow.

You, blithe recitalist and fickle lecturer, offer your wares to the public; the public takes. Do you expect it to do no more? It does more, much more: it stays away the next time. And now through the columns of this rabidly hopeful medium we are going to tell you why, and induce others to tell you why, in the hope that this old organ world of ours can be treated as a grown man, fed on mush and sugar no longer. We shall not tell the public of the bad things excepting very rarely—they can guess them by omission; and you, Recitalist, Lecturer, and Writer, by offering your wares to the public, invite public inspection and public thought; and shall have it. You too can guess the bad by omission.

We are a grown and mature organ world here in America and we have a voice; let us use it. Whether we have the stamina to use it—not abuse it—remains to be seen.

I M P R E S S I O N S L A T H A M T R U E

THE IMPRESSION left by a convention like that recently held by the American Guild of Organists at City College, New York, is a good deal like that produced by looking at a composite photograph. Every delegate, every speaker, every player contributed his bit, both to its high lights and to its shadows. If a composite photograph of the Guild's eighteen hundred members could be made it would constitute the best likeness obtainable of the American organist, take him by and large as he flourishes today. And by the same token, if we can read aright the impressions left by the Guild convention may we not hope to learn what the American organist is thinking and hoping and doing? Such a composite photograph, if one could be sure of translating it sympathetically, would be of infinitely greater value than any product of the photographer's skill.

In music, as in business and education and in other arts, the great question is—what is coming in that future which we call indefinitely “after the war”? The fact that we ask the question indicates a general feeling that we face some sort of a change. If the Guild of Organists is representatively American—and it is—a convention of its members ought to give some hint of the trend of events among church organists. I have tried to catch a few convention impressions on the sensitive plate of my brain and to bring them to you.

T H E P L A C E

NO MORE IDEAL PLACE for holding an organists' convention could have been found than the College of the City of New York. It is a college of democracy; and democracy, as the warden frequently reiterated during the session, sought to be the keynote of the convention. To a unique degree musicians are sensitive to vibrations. Of course I do not refer to physical vibrations. To these, alas! if one may judge from the out-of-tuneness of some of our church organs and studio pianos, many of us have succeeded in becoming cheerfully

insensitive. I refer to the vibrations that act upon man's emotional vehicle, the subtler etheric influences that cause him to select his home site as far away as possible from breweries and saloons, or that create an indescribable inner well-being amid surroundings that refine rather than where discord begins. Institutions of learning like Columbia University and City College, with their rarified intellectual atmosphere, are as essential to the life of a big city as are its parks; and for the same reason. They afford breathing-spaces. The musician's breathing-spaces are concert halls like the Æolian or Carnegie, where the almost ceaseless performance of good music builds tone structures too subtle to be seen but keenly to be felt. Such places—and the great hall at City College is one—are veritable oases in the desert of the commonplace.

The delegates to the convention were conscious of this atmosphere in the great hall of City College. They loved to linger there. They felt happy; so happy, indeed, that at the close of the evening recitals the genial caretaker of the hall developed a genuine anxiety lest some of us intended to spend the night there. And not only in the hall, but throughout the building there was an atmosphere of geniality, of welcome. Delegates were free to wander into all nooks and corners, and no one frowned upon their wanderings. Courtesy and helpfulness were the rule, to which there were no exceptions.

T H E P E O P L E

THE BACKGROUND of our composite photograph is formed by the hundred and fifty or two hundred organists who attended the convention. It is always interesting to watch the assembling of delegates, especially when they belong to the same profession, for professional men nearly always carry some unmistakable mark of their calling. A keen observer, watching a crowd, can easily pick out the clergymen. Physicians, and especially teachers, have stamped upon them the hall-mark of their profession; and it is equally true that musicians pos-

sess common characteristics that set them a little apart from the crowd. These are most noticeable when a number of them are gathered together, as at a recital or a convention, where their nervous finger motions and awkward self-consciousness, seen *en masse*, is sometimes a bit ludicrous.

But there are other peculiarities that lie a little beneath the surface that are equally typical of the musician in the company of his peers. As a class, he works too much alone; he comes too little in contact with people, with the everyday world. His isolation may serve to develop independence of thought and a degree of initiative, both of which are admirable. But it fosters as well a pseudo-independence, compounded of fifty parts real independence, twenty-five parts conceit, and the other twenty-five shyness and plain bluff. This manifests itself, where many are gathered together, in a strenuous effort on the part of each to keep his personality ever so little above the level of the crowd. Each seems to fear the loss of his own identity in that of the mass.

At the convention this showed itself in various ways, but most frequently in the effort that each speaker made to impress upon his listeners the full measure of his own importance in the musical world. It was quite entertaining to note the unconscious self-consciousness with which each one led up to the subject. It was delightfully ingenuous, as frankly childlike as the arts and graces of a little girl who seeks to call attention to her new frock, fearful lest we may not notice it. And in the main it was just as harmless. Only when it infringed on the natural rights of others, as happened at an afternoon recital in the great hall where one of the delegates perambulated spectacularly and conversed conspicuously, to the discomfort of many who were trying to follow the music, was it at all disagreeable; and even then one felt that it was simply "the nature of the beast"—i. e., of the musician—and that no offense should be taken where manifestly none was intended.

From the speaker's standpoint, I can-

not imagine a more satisfactory audience than that assembled at the Guild convention. Eager and friendly, and sensitive, it responded instantly to every changing expression of a speaker's face, every variation in his tone. It reacted promptly to sparkling wit and merry banter; but it vibrated still more sympathetically with any chord of deeper import which the speaker happened to strike. It was like a responsive instrument on which each speaker played the strain that best suited his taste. To one whose sprightly cynicisms were as light as the froth upon beer—and about as nourishing—it donated a half hour of time, and rewarded him with a gratifying appreciation of his skill as an entertainer; but really there was present always a strong undercurrent of seriousness, and to the many who brought serious messages it opened a responsive heart and gave the true reward of serious discussion.

Roughly speaking, there seemed to be two classes of organists in the audience. There was the older man, relic of a time when positions were filled by any musician, moral, unmoral or immoral, who could play the church organ, hired solely because the organ had to be played. This type did not predominate in the convention, but he got in his word often enough to give evidence of his presence. It was one of these who made a flippant response to the serious suggestion of one of the speakers that singers should be worshippers if they were to participate in church service. "The only god a singer worships is the almighty dollar," was his retort; and it struck a false note, though it brought a laugh for the moment.

By the statute of limitation of age this type of organist is disappearing from our midst, and his place is being filled by men and women of the other and younger class, many of them products of the Guild examinations and all of them inspired by Guild ideals of efficiency and service. In these representatives of a newer school we see creative evolution at work. "The vital force takes a new direction and produces modifications in the existing type" of organist which,

though they are as yet for the most part psychical rather than physical, "seem to entail a turning of the physical machinery of thought and perception to new uses." There is a growing sensitiveness to the demands which may rightfully be made by the kingdom of God, which is within; a sensitiveness seldom accredited to the organist of the older school, who used to say of himself, "And God made the organist a little lower than the sexton."

The organist is seen to have a definite part in a service—an allegory, if you will—whereby the divine is revealed to man; therefore he has suddenly perceived the inconsistency of the former belief that it is enough for the organist to be an efficient musician and an honest man. He must be more; he must be reverent, he must be in sympathy with the service of which he forms an important part. It is an encouraging sign of the times that these serious-minded organists are coming to the fore, and it augurs well for the future of the Guild that they are gradually influencing its policies. And one of the great lessons of the convention, one that each delegate carried home with him, was that the life of the spirit is indeed at work within the mind and heart of the organist of America, challenging former standards of excellence, and remodelling whatever remains to fit it to new uses.

T H E P R O G R A M

THE PROGRAM OF ESSAYS and addresses resembled the menu of a well-planned dinner. There was variety to suit all tastes, and with almost no exception the viands were skilfully prepared and well served. The service, indeed—the personality of the speakers—added much to the enjoyment of the feast. The addresses themselves ran the whole gamut, from a lightness that was well-nigh flippancy to a seriousness that was all-compelling.

One speaker drew his conclusions from a symposium of personal replies to a questionnaire which he had drawn up. Another covered very thoroughly the ground of choral conducting, giving practical suggestions that were of great value. Still another took us to the Bible

school and with the enthusiasm of the revival exhorter convinced us that musical training should begin with the children of the churches. Apart from his enthusiasm, which was infectious, this speaker made many practical suggestions. One was, "Suggest much; talk little." Excellent advice this. It is quite along the line of the wise parody on Mother Goose,

Shut your mouth and open your eyes;
You'll need nothing more to make you wise.

He spoke also of the influence of the colored windows in a church upon street urchins, and thus touched unconsciously upon the deeper principle involved in the use of music to appeal to the sense of hearing, color to that of sight and incense to that of smell, as potent factors in unifying the senses and preparing their possessor for participation in the service of the church.

The inevitable clergyman gave us the inevitable good advice, and in such a charming way that everybody was sorry when he had finished his admonition. It was not his fault that his excellent message did not sink deeply into our minds. Organists listen to the clergy every Sunday and become in time—alas that it is so!—somewhat case-hardened.

Perhaps the most telling address of the session was that delivered by a brother organist from Philadelphia. He spoke from the vantage ground of long choir experience, out of which had grown a deep conviction of the need of greater reverence on the part of those who participate in the musical services of the church. In his choir the first qualification for membership is a singer's belief in God; his musical attainments come second. In this address was reached the high-water mark of the convention. Not only did the speaker recognize the minister as the center about whom the details of the service must group themselves; every competent organist, unless cursed with an exceedingly inefficient clerical associate, does the same. But he recognized, further, that music is actually a part of the worship; that the same inspiration that comes through the different parts of the liturgy comes in

equal measure and often more directly through the music of the service; and therefore that the musical performers, as co-instruments through whom the spirit of God descends upon the waiting congregation, should be no less pure in heart and reverently sympathetic than the clergyman himself. We have only to contrast this high stand, this new sense of responsibility, with the typical attitude of the church organist of twenty-five years since, to appreciate the advance that has been made—and made, as many of us feel, largely through the influence of Guild members.

In only one instance did a speaker wholly fail; and even this one succeeded as an entertainer, for he held his audience within the hollow of his hand during his allotted time. He failed simply in that he came before the convention unprepared to talk about his subject. In fact, he denied the existence of his subject. Just why he should have consented to speak on a subject which he believed didn't exist, is a nut which I shall not try to crack. The fact remains that he did, and that he appeared before us in the role of "der Geist der stets verneint." His brilliant negations were highly entertaining but not weighty.

The business meeting of the Guild contributed its share to the general excellence of the addresses, and the informal reports of some of the deans of chapters were of equal value with the more formal papers. Here were men who had been engaged in working out the problems of Chapter existence under variously unfavorable conditions, and they offered many practical suggestions as to ways and means. It is a pity that more time could not have been devoted to the discussion of papers and to the threshing out of matters of Guild interest. A good deal of food was served in the three-days' session; but would it not have been to our advantage if we could have assimilated more of it as we went along? It isn't altogether the amount that one succeeds in cramming into his mouth that benefits him. Digestion is quite as important as eating; and the digestion of an address is its discussion.

T H E M U S I C

THE SPEAKERS presented the subject of music, as they necessarily must, more or less abstractly. It remained for the recitalists to give us something concrete to carry away with us. No form of persuasion succeeds quite like example, and the recitalists taught us per exempla how the organ could and should be played. There were many lovely numbers on the different programs. Some were new to many of us; and the old ones were enjoyed afresh. Compositions like Reubke's "94th Psalm" Cesar Franck's "Chorale in A minor" never grow threadbare; and Karg-Elert's choral improvisation on "By the Waters of Babylon" belongs in the same class, though it is less widely known. Some of these numbers which we all love are too long to be used in their entirety at an ordinary church service; but a skilful organist can take excerpts from them, to the advantage of his church repertory and no doubt to the satisfaction of his congregation.

But occasionally numbers came to a hearing of which the *raison d'être* was hard to fathom. Take Basil Harwood's "Dithyramb," for instance; just what excuse can it give for existence? If Browning were alive he would catechize it impassionately and embody his process in a poem that would be much more delightful than the piece itself. Perhaps it is the title that one disagrees with. It may be like one of the unfortunate women whom we all know whose name is Nora while she is a living Dorothy. Dithyramb means—or used to—a passionate hymn to Bacchus; but surely this composition is the opposite of passionate, and it sounds more like a treatise on the categorical imperative than a hymn to Bacchus. It is little wonder that the ancient gods are fast asleep if this is the best we can do for them in the Christian dispensation. But all this is beside the mark, for there were not many uninteresting compositions on the program, and some of those might have been made interesting if the recitalist's conscience had been bribed into permitting him to make judicious cuts. The

present-day composer is nothing if not long-winded, and we often do him a genuine kindness in editing his work after publication and before presentation to an audience.

THE EMOTIONAL ELEMENT

MR. HEINROTH'S ILLUSTRATED TALK on "The Emotional Element in Bach's Organ Music" struck the keynote of the convention. Thereafter every recitalist was judged by the presence or absence of the emotional in his playing; for of course the emotional element, once shown to have been present in staid old Bach, must of necessity be present in all music since his time that is worth playing at all.

Much has been said about intellectual playing and emotional playing, and there is a considerable stretch of "no-man's land" between the two that nobody knows much about. Just what, then, is meant by the terms "intellectual" and "emotional" as applied to the interpretation of music? This is a question which each of us has answered more or less definitely and satisfactorily for himself; therefore any suggestion I may offer is of value only so far as it agrees with the conclusions already reached by others.

As applied to organ playing an intellectual interpretation is one that presents a clean technical command of the instrument and a logical mental grasp of the composition to be interpreted; and not necessarily anything more. It may or may not include the use of the stops as color media; by which I mean that an intellectual player may make many changes in tone color without thereby becoming emotional and that an emotional player may make relatively fewer changes and still remain essentially emotional in his interpretation. The same may be said about the use of swell pedals; an intellectual player may use them freely and remain intellectual, while an emotional player may use them no more freely and still interpret on the emotional plane. In the broadest sense, then, intellectual playing is technical playing. A phrase is a phrase, and nothing more. If it recurs twenty times

on a page it is played with exactly the same emphasis and in strict time, though possibly with some variety of tone color.

Emotional playing is most of this, plus something more. It takes for granted—or ought to—the technical perfection I have mentioned; but to it is added the art of the actor. The emotional player is successful only in so far as he makes others feel what he feels, only in so far as he "puts it across" into his audience. To accomplish this he employs the simple and natural means employed by the actor, and not only by the actor, but by everyone who uses language as a means of communication. This is the secret; he regards music as a language. But—you will say—this is no secret, this is the most hackneyed of commonplaces. True enough, the idea is no secret; it is its practical application that is bewildering. We all pretend to regard music as a language, the language of the emotions; but we don't treat it as such. The emotional interpreter does; and there's the difference. He treats a musical phrase exactly as he does a spoken one. He finds its climax points—the points about which the sense of the phrase drapes itself—and determines the relative value of the words—i. e., the notes—to each other and to the central point; and he uses all the resources of the organ, tone color, swell pedals, varieties of touch, etc., to make his interpretation "carry" into his audience.

He is not afraid to change his emphasis in a recurring phrase; do we not do the same in our common speech? He does not hesitate to vary his tempo within reasonable bounds; who of us would think of speaking with the monotony of the metronome beat? Even exaggeration has no terrors for him; the monotone that suffices for a parlor conversation would be lost in an auditorium, and he realizes that high art often approaches perilously near to burlesque. Of course there lurk pitfalls in an emotional interpretation; that is granted most freely. And it is a dangerous thing in the hands of an unskilful performer, who may easily degenerate into a rank sentimentalist. But because there are melodramatic actors do we

condemn acting as an art? And because we sometimes feel like taking a bath after a recital, to wash off the sticky sentimentality, must we send our recitalists back to the metronome and the Virgil practice clavier?

Most of us succeed in dealing with the language of our self-conscious life sufficiently well to get what we need to eat and wear. We have not had quite so much experience with the language of the emotions. As yet we cannot use it quite so skilfully. It is so flexible that it runs away with us. Therefore we instinctively cling to the safe haven of intellectuality and employ the elements that we can control. Even some of the giants among organists, and the Jubals-redivivi that we hear from time to time, are a little timorous in experimenting with the emotional side of interpretation.

Tradition teaches them and us to observe "safety first."

All the more remarkable, then, was the practically unanimous spontaneity with which the Guild delegates acclaimed the two or three players who interpreted on the emotional plane. Every player received his due recognition. Courtesy demanded and the delegates cheerfully accorded a tribute of appreciation in which nobody was slighted. But there was a marked difference in the quality and the quantity of applause given to different players, and it took no very skilful analyst to discover that the perfunctory applause was given to the intellectual interpreter, the spontaneous applause to the emotional.

Nothing is proven by this; it is merely a statement of fact. Perhaps no one who came to the convention an intel-

lectual player returned home a convert to emotional interpretation. It does not prove that the emotional is superior to the intellectual. All that it does show is an intuitive reaching out on the part of our organists for something that is not included in what we have had, and a frank, spontaneous recognition of that something when it is heard. Alike in the Bach "Passacaglia," the Schumann "Abendlied," the Cesar Franck "Chorale," or in the singing of the Russian church choir, we felt intuitively the introduction of another element in music, an element that we were able to grasp intuitively much more readily than we were able to analyze it.

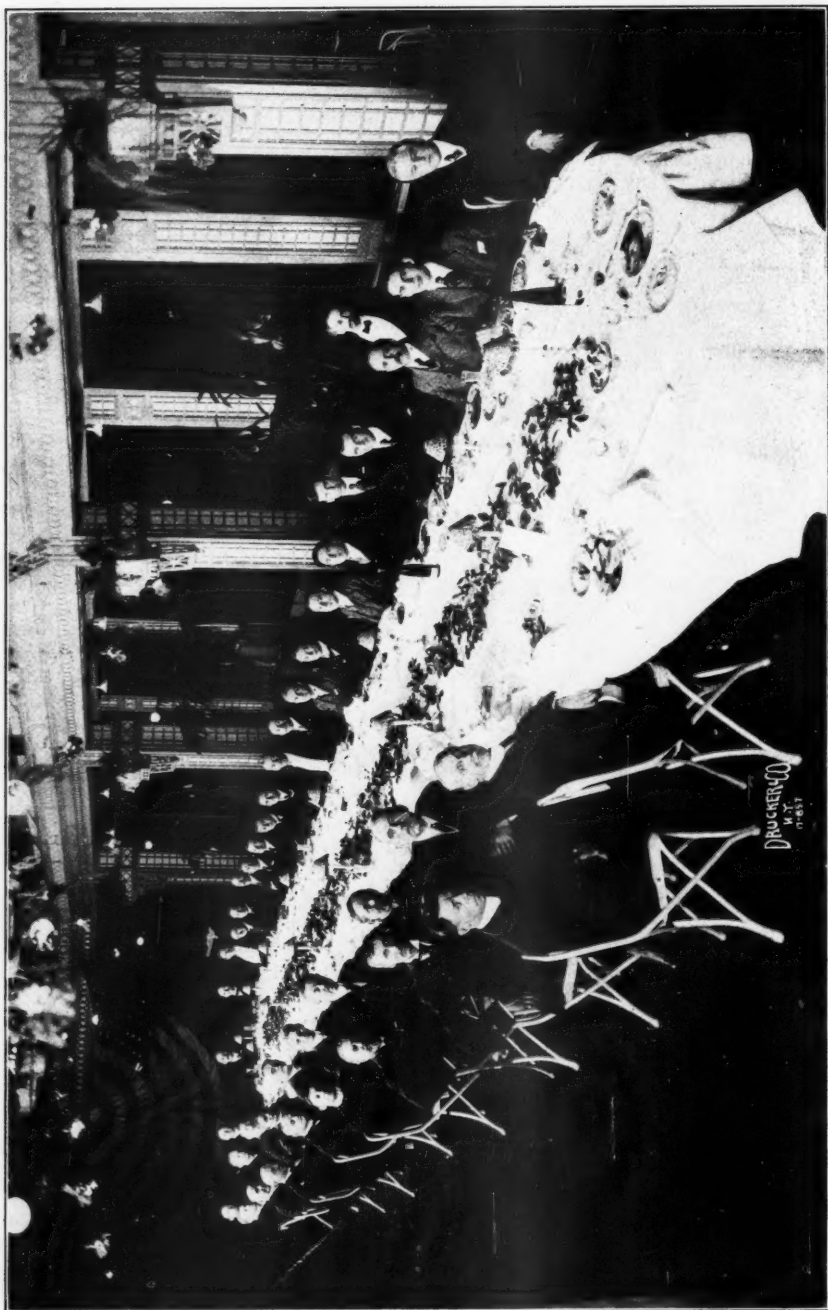
And the impression left by the recitals, like that left by the addresses, was of a pressing forward to new ideals of conception, higher standards of performance, lead where they may. There was real enthusiasm; and in a world where enthusiasm is frowned upon, it was a cheering sign of the future to find so many earnest souls bubbling over with interest in the sort of progress that leads "onwards and upwards forever."

And this is the real lesson of the convention, a pressing "forward to the mark of the high calling" of our profession, which carries with it obversely a warning to the "slackers" who live in the fancied security of an inglorious past. Both are summed up for us in the mystic lines of Rabindranath Tagore,

"Is it beyond thee to be glad with the gladness of this rhythm; to be tossed and lost and broken in the whirl of this fearful joy?"

All things rush on; they stop not, they look not behind; no power can hold them back; they rush on."

DINERS AND DINNER DE LUXE



Warden Demarest is the tenth seated person from your right on the other side of the table (black coat closely buttoned,—no room for further expansion). Dr. Baier, now as famous as a spender as he formerly was (and still is) as an economist of Guild resources, is the only person standing (other side of the table, near your right). It was to Dr. Baier's discriminating oversight the success of this dinner in all its arrangements was due.

LADIES AND GENTLEMEN of the American Guild of Organists: I greet you all at this, our second, Guild Convention.

Three years have passed since we met together under similar circumstances. These years have brought many changes. The Great War has now engulfed our country and many of our brother organists have been called away to fight in the battle for liberty and justice. Let us remember them today and offer a fervent prayer for speedy victory and their safe return.

At the opening of this Convention it might be well to define our purpose. Why is it necessary to assemble in convention? To reply by saying that almost every interest, calling, or industry meets in convention is, of course, no reason why it should be done; but that fact alone shows that there must be good reasons why it should be done; that the practice has been tested and has been found to produce results; that it is practically the only way to provide a clearing house for ideas, to shape instruments of progress, and to secure a better understanding among those interested in any particular institution or calling.

It would indeed be difficult to enumerate the many advantages of attending a Guild Convention. Of great importance is the opportunity afforded of coming in contact with those of your own calling, who have given thought and study to, and expended money in the solution of problems, many of which still remain a puzzle to others.

To the alert and wide-awake Guild members, a Convention might be called their "gold mine," for they carry away precious ideas that can be used in the conduct of their profession, which could in no other way be obtained.

It is hardly possible for two or three persons of intelligence to gather together and discuss their problems without each taking out of the discussion something that can be turned to good use.

A convention is also a rejuvenator.

It has a tendency to lift you out of a rut, to instill new enthusiasm, to make you feel that the work you are doing, the sacrifices you are making, are worth while.

One of the objects of the Guild, aside from its academic character, is to bring its members together to develop what might be called "inspirational friendships." This is greatly helped by a Convention. I must remind you, however, that the Convention is not an end in itself. Were we to assemble here for three days, having our enthusiasm and artistic desires aroused to a high pitch, and then return to our respective homes without following up the stimulus thus received, it would be a great pity. To make real progress requires a high ideal with continuous effort. This is often difficult when working alone. The chapters overcome this difficulty by providing meetings which, in a small way, give to its members some of the benefits derived from the Convention.

Those who are able should take an Associate or Fellowship Examination to show their standing and dignify their position. It is my desire to have the number of candidates for examination largely increased this year. This must necessarily be accomplished through the efforts of chapter officers, and teachers, to urge members and pupils to take the examination.

The Guild has a wonderful future. We have just started to do things in a large way. Our own magazine, which I am sure will meet with the approval of every member, is one of these things. This is a vast undertaking and requires a strong financial backing. The Officers and Council are confident of its success. This can be assured by an increase in membership. My plea therefore is for more members; members who are honestly interested in the Guild work, and who are trying to improve themselves in order to lift the profession to a higher plane.

This Guild of ours, which was conceived in a spirit of fellowship among

(Concluded on page 103.)

EMOTIONAL ELEMENT IN BACH'S MUSIC

C H A R L E S

H E I N R O T H

SOMEWHERE MACDOWELL SAID: "Bach spoke in close, scientific, contrapuntal language. He was as emotional and romantic as Chopin, Wagner or Tchaikovsky; his emotion was expressed in the language of his time. Young women who say they adore Bach, play him like a sum in mathematics. They find a grim pleasure in it, like biting on a sore tooth."

However it may be in the case of young women, I am not in a position to say. I haven't had as much experience hearing them play Bach as MacDowell; but I have attended organ recitals and recalled his observation. "A problem in mathematics," at any rate, is right.

And I am going to bracket this quotation with another by a good friend of ours, who, once in a confidential mood, whispered in my ear: "Is it not a fact that the only one who seems to get any fun out of a Bach fugue is the performer?"

Alas, in many cases, only too true! You know I am one of those who believe that audiences have rights too—particularly when I am one of them. To fail to enthuse, it seems to me, is a misfortune, but to fail to interest is a deadly sin.

You remember the recital when you were all keyed up, eager in anticipation—for was not the celebrated performer going to play one of Bach's greatest masterpieces on a wonderful organ? And how, at the conclusion, you never changed your expression; you were not ready to confess even to yourself your disappointment, and you said never a word to another. But you were sure the expected thrill never came. How my heart went out to that audience as it wended its way through the doors confessing reluctantly that it guessed it never would learn to like Bach, and supposed it "didn't care for the organ"! I shiver when I think of all the harm that was done by that performance, which, by the way, was not a hypothetical, but a typical case.

What was the matter? I will tell you

frankly. The fault was neither with Bach nor the organ. The celebrated organist had but an inadequate conception of his ideal. He did not give the audience half a chance. He had been carefully reared in the traditions supposed to govern a correct rendition of Bach's organ music. An automaton could not have played the notes with more security. A clock could not have rendered the rhythm with more accurate monotony. And there, to all intents and purposes, his obligation ceased. Those subtle qualities that were necessary to sway the audience on that occasion were either through a constitutional defect never present or bad by habitual repression become atrophied. Bach was made to appear as an extinct volcano. The form was there, the hull, the bulk; we could even look into the crater; but perceived no fire, no flames—even smoke was not visible; life had left; there was no illumination nor inspiration.

But Bach is one of the greatest, if not the greatest of all composers and, I say it with special stress, very much alive. His ideas kindle an active response in those attuned to his manner of thinking and feeling. The current system is at fault. Here is the indictment: The interpreter has simply forgotten his role as mediator between the inner force and its outward perception. So absorbed and content is he in his attention to the purely physical, textual weaving of the sound strands, the intellectual disposition of the material, the scientific manipulation of the tone, that this and its grasp and firm control appear to him sufficient in themselves.

It is fine; yet this is only part of Bach, in reality the obvious part. The interpreter has rendered unto Cæsar that which is Cæsar's, but the higher, rarer attributes, the subtle art of re-awakening, re-vivifying the spiritual essence of a great composition is barely touched, only feebly attended to. Each of the great Preludes and Fugues, the Toccatas and Choral-Preludes has its own distinct individuality, not simply because of the physical unlikeness, but because of its

different mental and emotional significance; precisely as the Andantes of Beethoven's symphonies or his first movements of Scherzi.

A great composition is not merely the concurrence and succession of agreeable sounds artfully distributed; it is this, plus the emotions which they engender and which are part and parcel of that composition, because they invariably attend that composition, as though they were written in the score among the notes. Only he who has lived himself into the spirit of Bach, has re-experienced his ecstasy, has felt his irresistible uplift; to whom, for instance, the coda in the F Major Toccato seems a veritable Jacob's Ladder to the skies; or the B Minor Prelude, with its luxuriant romanticism, in spots the very Apotheosis of the Dance; or the end of the Passacaglia Fugue a breathless crisis surcharged with feeling; and who—(this is important)—can impart, transmit, communicate his sensation to others, will be able to persuade the public that Bach is not a dull, cold proposition, but a warm, noble, deep-feeling prophet, preacher, poet and friend.

DEFINING EMOTION

NOW THERE ARE several questions I ought to dispose of in connection with our topic. For instance, what is the emotional element in music? How can it be defined? For the purpose of making this clear, let us divide music into a two-fold aspect—the objective and the subjective. The objective is that kind of music which makes its main appeal to the brain as the seat of the intellect. The subjective makes its appeal to the heart as the seat of feeling. The two are interdependent; one may predominate over the other, but no great work of art exists in which the one is totally absent.

The objective takes into account all that is concrete in art, the material matter; the constructive, architectural features, form, melody, harmony, counterpoint, symmetry, balance. This, the objective, can all be seen in the score. It interests chiefly the æsthetic, intellectual, reasoning musician and auditor.

The subjective embraces the abstract qualities in art. It addresses itself to the imagination, the expression, the suggestion, acts on the nerve centres. It applies itself to details of delivery as factors in creating feeling—tone quality, color, inflection, tensility, quickening or slackening pulsations. This is the emotional element in music. It is the unwritten part of music; seldom will the signs appear in the score. The personal equation centers here. All the liberty, flexibility, characterization depend upon the emotional perception. The subjective part of music has steadily gained in importance and today no music can succeed if it deliberately leaves the rightful demands of modern feeling unobserved. It has its place as a legitimate factor in the design and should be brought out.

The question next arises, does this emotional element exist in Bach's organ music? Assuredly. No sane person will deny its presence in the St. Matthew Passion. It contains passages which wrench the soul as any modern music drama is capable of doing. So the B Minor Mass, Magnificat and Cantatas. If the emotional element is recognized in Bach's vocal music intended for the Church, which, it is well known is theoretically and practically built upon the same basis, it would be futile to deny it in the organ music on æsthetic grounds. It is there, if one have the discrimination to sense it.

I have already cited some examples where it is present in a pronounced manner. Many Choral Preludes, the G Minor Fantasy, the Great E Minor and C Minor Preludes and Fugues are other illustrious cases in point. To be sure it is not always present in the same degree or in continuity—Bach was too great an artist for that; there are places in composition I am going to play where the intellectual dominates the emotional and vice versa. Both have proper claims. I hold the emotional element should not be forced into a stiff, unexpressive mould, but should have the same flexible treatment accorded to it in the other branches of musical expression. Why must organ music alone trail in the dark ages to its own detriment?

EXPRESSING EMOTION

THEN HOW can emotion be expressed in organ music? In the same manner as in the other branches of music or in speech. You have observed the great orator, how he changes the pace of his speech according to the specific needs of the thought he is expressing. His voice runs along smoothly at the ordinary statement, accelerates at the emotional rush and slackens in speed at the climax to drive home a few words or syllables, slowly, deliberately, forcefully. There are innumerable gradations at his command. The concert pianist uses the same means; not only in the proper use of rubato, but he will treat different portions of a composition in different tempi, according to the exigencies of the thought, the relation it bears to the main idea. The vocalist, violinist, the temperamental conductor treats the orchestra in the same flexible manner. So must the organist, if he would not have his performance considered wooden, unmusical, unresponsive to the highest claims of interpretation.

If a concert pianist in a set of variations unhesitatingly changes the tempo according to the demand of the variation of thought without challenge from critic or connoisseur, how in the name of reason can any valid argument be raised against the concert organist doing so in the Passacaglia, the most varied in mood of all of Bach's organ works? Further, is there any reason why the organist should not make use of accent and inflection, unfamiliar in ordinary conservatory treatment, but familiar and indispensable to the orator, pianist, vocalist as successful emotional tools? Nor can I see why an organist should ignore that impetuous emotional drive in the final section of the fugue, stirring the feeling as any passage to be found in all music. I would particularly call the attention of skeptics to it.

A C C E N T

IT IS SAID that lack of accent is responsible for monotony in organ performances. This is a mistaken notion. The organ does not lack accent. To be

sure a pipe "speaks the same strength" if the key receives but a gentle pressure or a hard blow. However, every skillful organist ought to know that an accent is to be obtained by artificial means, even when only the same power is available, by a rhythmic dislocation, giving an added weight to the note desired to be accented. This also is borrowed from the art of rhetoric. I have employed this formula throughout the fugue constantly. The orthodox will be shocked when I confess that in the whole fugue I do not play a single bar in strictly metronomic time or purpose. I do this to secure bouyancy, a free swing of the motion and to emphasize the recurring pulsations. I believe I get closer to the live Bach in this way.

BACH'S OWN IDEAS

THE NEXT QUESTION to be entertained is: Would Bach approve of emotional expression in his organ music? From what has been handed down to us we can reconstruct a picture of Bach, the man, his motives and aims in life and art. First and prominently, Bach was not a reactionary, as many of the Bach enthusiasts today. He was the most live, the most advanced musician of his day. What we would today call a live wire. He made a practical demonstration of the feasibility of equal temperament—the bold man. He invented new instruments. He introduced a new system of fingering, greatly enlarging the compass of technique on keyed instruments, etc., and so on. He was interested in what Conperin was doing in France, Scarlatti in Italy, Handel in England and applied what he found useful as a contribution to his art. He didn't care that they didn't give a hoop-la for what he was doing; he had a passion for his art. He increased the realm of its expression enormously. Anything and everything interested him. He was not the kind of a man that would continually say "don't," but emphatically "do."

If he came to a modern organ how he would glory in its color, get the most out of everything. I can picture him sitting at the console asking: "What's this?" Well, that's the crescendo pedal. "Oh, yes, yes; you know I often thought

of it. I wager stunning effects can be gotten with it." But, you falter, some of our great men say it is inartistic, an atrocity. "Never mind, let them alone. In my day they were honk-honking danger at me. What's this?" That's the Celesta-Mustel, sometimes improperly called Harp. "Oh, yes, I put in a set of four fort bells in St. Blasius' Church in Arnstadt. These are an improvement. What's this?" The Vox Humana. "Oh, yes; Buxtehude got some fine effects with it at St. Mary's in Luebeck. I see your tremolo is not working right. You know in paragraph 11 of my specification for the new St. Blasius' organ, I said 'And last of all, besides the thorough voicing of the whole organ, the tremulant must be so put right that its action may be regular.'" By this time the old-fashioned Bach players would run for cover. Would he be pompous, reticent, offish? Not a bit of it.

T H E C R E S C E N D O

DO YOU THINK he would condemn the swell pedal because he did not have any in his day? Would he agree with an eminent organ composer almost within our generation who regarded the swell pedal as the invention of a degenerate mind and would have nothing to do with it? Would he support a still more eminent organ composer of our own day who claims that "a serious player will never avail himself of these means of expression unless architecturally: that is to say, by straight lines and by designs? By lines, when he passes slowly from *piano* to *forte*, by a gradient almost unperceptible, and in constant progression, without break or jolt. By designs, when he takes advantage of a second of silence to close the swell box abruptly between a *forte* and *piano*."

"Seek to reproduce the expressive quality of an E string, or of the human voice, and we shall no longer hear an organ, it will have become an accordion."

What a picturesque way of uttering a false maxim. There must accordingly be no such thing as rounding out a phrase. Everything must be a straight line. I believe Bach would frame those

directions as a curiosity. To me a mechanical expression of that sort is monstrous. Can you imagine Bach, after he had written one and the same fugue for violin solo and organ, saying to the violinist: "Now you may play with as much freedom and expression as you like, but you, Mr. Organist, don't you dare show you have any feeling; if you must make a crescendo or decrescendo it must be by a straight line, not as the music demands"?

No; I believe the Adagio from the C Major Toccato should be treated like the Air on the G string, with a pizzicato bass and as much insight into the appeal of the lovely melody as possible.

T O N E Q U A L I T Y

THEN THERE IS tone quality as an emotional factor. The voice of Patti, irrespective of what she was singing, could bring tears to the eyes. The tone of Isaye or Kreisler can create a lump in your throat. Of course organists are taught to despise such methods. And yet I would try to make the organ as attractive as possible. It is true, for this we are dependent upon the organ builder; it is also true that he is steadily perfecting his art. But the taste of the organist in selecting the tone qualities is paramount in the success or failure precisely as the art of instrumentation is to the orchestral or operatic composer. I am going to give as a little study in tone color the Choral-Prelude "By the Waters of Babylon," which has an atmosphere all its own, a plaintive air, so deep-feeling, so true, as poetic as Chopin, though in this case not a salon but an ecclesiastical poem.

You see there is more involved in this emotional element than would at first appear. It means a revision of technique and an enlargement of the ideal. Rhythm, tempo, inflection, accent, tone quality, color must modulate subtly to meet the new conception. All must be subordinated to the main idea as its agency, its vehicle, never draws attention to itself as an aim. There must also be a persuasiveness born of conviction. You have heard a high school boy recite a Ciceronian

(Concluded on page 89.)

SAMUEL A. BALDWIN



Samuel Atkinson Baldwin, born at Lake City, Minnesota, January 25th, 1862; his father came from New York State in 1855, and was one of the founders of the town; his mother was from Maine.

The town, then as now, was a place of about 2,000 inhabitants, sixty miles south of Saint Paul on beautiful Lake Pepin, a broad basin formed by the Mississippi River and surrounded by the majestic hills or "bluffs" characteristic of the upper river. The place was a paradise for a boy and its beauty made a profound impression upon the subject of this sketch.

His first musical instruction was given him at the age of eleven by a woman who was a good pianist, though previously without any help he had taught himself to read music and to play the Doxology and other hymn tunes on an old family melodeon. The only drawback to his rapid progress at this time was that he could read the lessons given him in Bertini's piano method at sight.

He soon was playing for the Presbyterian Sunday School. The instrument was a portable pipe organ brought by his father from the East. There was one stop, no pedals, the performer supplying the wind power.

In 1874 the family removed to St. Paul, and here two years later at the age of fourteen he received his first organ and harmony lessons—twenty in all—from Frank Wood. The following year he began to substitute in a number of churches, and on January 1st, 1878, received his first appointment as organist of the House of Hope Presbyterian Church. Here he had a very good organ of twenty-six stops, built by Steer and Turner. After a few lessons from a well-schooled pupil of Gustav Merkel, his church gave him leave of absence in 1880 for a period of study in Dresden. At the conclusion he returned to St. Paul, played and taught, gave recitals, and saved his money; and in the summer of 1882 went again to Dresden, remaining for two years.

During these two visits he was a pupil at the Royal Conservatory, from which he graduated in 1884. His teacher in organ playing was Gustav Merkel, from whom he also received private lessons on the organ in the Court Church, whenever the weather was warm enough. In piano he had Jean Louis Nicodé, in counterpoint Wilhelm Rischbieter, and in composition and directing Dr. Franz Wüllner.

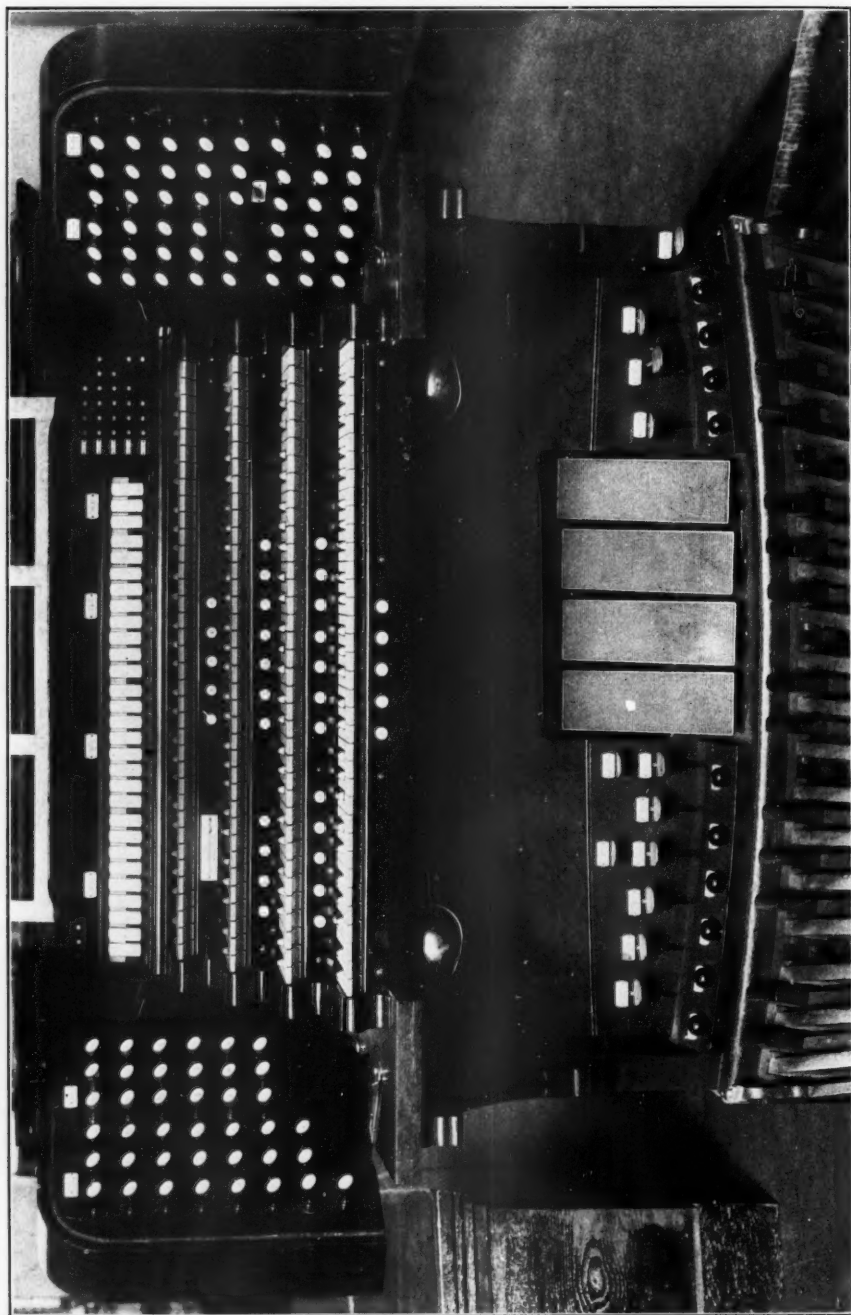
Upon his graduation he won a composition prize, offered that year, by a setting of the 18th Psalm for solo voices, chorus and orchestra. He also gave a successful recital on the organ in the Frauenkirche, an imposing instrument built by Silbermann nearly 150 years before, and unchanged since the time that Bach had played upon it, during a famous visit to Dresden. The white keys were black and the black white. The foundation work was most effective, but there was a plethora of mixtures, even one of six ranks on the pedal.

For five years after his return to America he was in Chicago, for a year at Trinity M. E. Church, then at Plymouth Church until the fall of 1889, when he returned to St. Paul. During the next six years he occupied organ positions in St. Paul and Minneapolis, and organized and directed choral societies in both cities.

He came to New York in 1895; was organist at the Church of the Intercession until 1902, when he succeeded Dudley Buck at Holy Trinity, Brooklyn. In 1907 he came to the College of the City of New York as head of the Department of Music, continuing at Holy Trinity, with the aid of an assistant, until 1911.

Mr. Baldwin has been active as a composer as well as an organist. Works in larger forms include a string quartette, a trio, a symphony, a suite for orchestra, two concert overtures, a cantata, "The Triumph of Love," for solo voices, chorus and orchestra. Of his unique Recital work in City College fuller details will be found elsewhere in this issue.

CITY COLLEGE ORGAN



CITY COLLEGE ORGAN

* * *

Specifications by Samuel A. Baldwin
Built by the Ernest M. Skinner Company

| | |
|------------------------|----|
| Registers | 84 |
| Pedal | 18 |
| Great | 16 |
| Swell | 21 |
| Choir | 13 |
| Solo | 16 |
| Couplers | 29 |
| Pistons (Dual) | |
| Manual | 26 |
| Pedal (by duplication) | 15 |

| P | E | D | A | L | 6" | W | I | N | D |
|----|--------------------------------|-----------------|-----|----|--------|---|---|---|---|
| 1 | 16 | Second Bourdon | pp | .. | # 49 S | | | | |
| 2 | .. | Dulciana | p | .. | # 64 C | | | | |
| 3 | .. | First Bourdon | p | .. | # 29 G | | | | |
| 4 | .. | Violone | mp | 44 | | | | | |
| 5 | .. | Second Diapason | mf | 44 | | | | | |
| 6 | .. | *First Diapason | ff | 56 | | | | | |
| 7 | 8 | Gedackt | p | .. | # 3 | | | | |
| 8 | .. | Viola | p | .. | # 4 | | | | |
| 9 | .. | Cello | p | .. | # 40 S | | | | |
| 10 | .. | Second Flute | mf | .. | # 5 | | | | |
| 11 | .. | First Flute | ff | .. | # 6 | | | | |
| 12 | 4 | Flute | mp | 32 | | | | | |
| 13 | 10 ² / ₃ | Quint | mf | 32 | | | | | |
| 14 | 32 | *Diapason | ff | .. | # 6 | | | | |
| 15 | 16 | Trombone | ff | .. | # 80 L | | | | |
| 16 | .. | †Ophecleide | fff | .. | # 81 L | | | | |
| 17 | 8 | †Tromba | fff | 32 | | | | | |
| 18 | 32 | †Bombarde | fff | .. | # 81 L | | | | |

| G | R | E | A | T | 6" | W | I | N | D |
|----|----|-----------------|---|---|----|----|---|---|------|
| 19 | 8 | Gedackt | . | . | p | 61 | | | |
| 20 | .. | Erzähler | . | . | p | 61 | | | |
| 21 | .. | Gamba | . | . | mp | 61 | | | |
| 22 | .. | Third Diapason | . | . | mp | 61 | | | |
| 23 | .. | Gross Floete | . | . | mf | 61 | | | |
| 24 | .. | Second Diapason | . | . | mf | 61 | | | |
| 25 | .. | First Diapason | . | . | f | 61 | | | |
| 26 | 4 | Flute | . | . | mp | 61 | | | |
| 27 | .. | Octave | . | . | mf | 61 | | | |
| 28 | 2 | Fifteenth | . | . | mp | 61 | | | |
| 29 | 16 | Bourdon | . | . | mp | 61 | | | |
| 30 | .. | Diapason | . | . | f | 61 | | | |
| 31 | 8 | Trumpet | . | . | mf | 61 | | | |
| 32 | .. | †Tuba | . | . | ff | | | # | 80 L |
| 33 | 4 | †Tuba | . | . | ff | | | # | 80 L |
| 34 | 16 | †Tuba | . | . | ff | | | # | 80 L |

| S | W | E | L | L | 6" | W | I | N | D |
|----|----|------------------|---|---|-----|----|---|---|---|
| 35 | 8 | Aeoline | . | . | ppp | 61 | | | |
| 36 | .. | Salicional | . | . | pp | 61 | | | |
| 37 | .. | Spitz Floete | . | . | p | 61 | | | |
| 38 | .. | Gedackt | . | . | p | 61 | | | |
| 39 | .. | Viol d'Orchestre | . | . | p | 61 | | | |
| 40 | .. | Voix Celestes | . | . | p | 61 | | | |
| 41 | .. | Gross Floete | . | . | mp | 61 | | | |
| 42 | .. | Second Diapason | . | . | mf | 61 | | | |
| 43 | .. | *First Diapason | . | . | f | 61 | | | |
| 44 | 4 | Salicet | . | . | pp | 61 | | | |
| 45 | .. | Flute | . | . | p | 61 | | | |

*10" wind
†15" wind
‡25" wind

| | | | | |
|----|-----|------------|----|-----|
| 46 | .. | Octave | mp | 61 |
| 47 | 2 | Flautino | p | 61 |
| 48 | III | Cornet | mp | 183 |
| 49 | 16 | Bourdon | p | 61 |
| 50 | 8 | Vox Humana | mp | 61 |
| 51 | .. | Oboe | mf | 61 |
| 52 | .. | *Horn | mf | 61 |
| 53 | .. | *Cornopean | f | 61 |
| 54 | 4 | *Clarion | mf | 61 |
| 55 | 16 | *Trumpet | mf | 61 |
| | | Tremolo | .. | .. |

| C | H | O | I | R | 6" | W | I | N | D |
|----|----|-----------------|---|---|----|----|---|---|---|
| 56 | 8 | Dulciana | . | . | pp | 61 | | | |
| 57 | .. | Unda Maris | . | . | pp | 61 | | | |
| 58 | .. | Concert Flute | . | . | p | 61 | | | |
| 59 | .. | Gamba | . | . | mp | 61 | | | |
| 60 | .. | Diapason | . | . | mf | 61 | | | |
| 61 | 4 | Flute | . | . | p | 61 | | | |
| 62 | .. | Violino | . | . | p | 61 | | | |
| 63 | 2 | Piccolo | . | . | p | 61 | | | |
| 64 | 16 | Dulciana | . | . | mp | 61 | | | |
| 65 | 8 | Quintadena | . | . | p | 61 | | | |
| 66 | .. | Orchestral Oboe | . | . | mp | 61 | | | |
| 67 | .. | Clarinet | . | . | mf | 61 | | | |
| 68 | 16 | Fagotto | . | . | mp | 61 | | | |
| | | Tremolo | . | . | | | | | |

| S | O | L | O | ("L " | 1 0" | W | I | N | D |
|----|----|-----------------|---|--------|------|-----------|----|---|---|
| 69 | 8 | Dulciana | | pp | .. | # | 56 | C | |
| 70 | .. | Concert Flute | | p | .. | # | 58 | C | |
| 71 | .. | Gamba | | mp | .. | # | 59 | C | |
| 72 | .. | Dulcet | | mp | 122 | Two Ranks | | | |
| 73 | .. | Philomela | | mf | 61 | | | | |
| 74 | .. | Stentorphone | | f | 61 | | | | |
| 75 | 4 | Flute | | p | .. | # | 61 | C | |
| 76 | .. | Flute | | mp | 61 | | | | |
| 77 | 8 | Quintadena | | p | .. | # | 65 | C | |
| 78 | .. | Orchestral Oboe | | mp | .. | # | 66 | C | |
| 79 | .. | Clarinet | | mf | .. | # | 67 | C | |
| 80 | .. | †Tuba | | ff | 85 | | | | |
| 81 | .. | †Tuba Mirabilis | | fff | 85 | | | | |
| 82 | 4 | †Tuba | | ff | .. | # | 80 | | |
| 83 | 16 | Fagotto | | mp | .. | # | 68 | C | |
| 84 | .. | †Tuba | | ff | .. | # | 80 | | |

| C | O | U | P | L | E | R | S |
|----|---------|-------|-------|-------|------------|---|---|
| | PEDAL | GREAT | SWELL | CHOIR | SOLO ("L") | | |
| 4 | S C L | S C L | S | C | L | | |
| 8 | G S C L | S C L | G L | S L | G S C | | |
| 16 | | S C L | S | C | L | | |

PISTONS: DUAL SYSTEM

MANUAL

Full Organ . . . 4 (registers and couplers)

Pedal . . . 3

Great . . . 5 (couplers and pedal; duplicated in pedal)

Swell . . . 6 (couplers and pedal; duplicated in pedal)

Choir . . . 4 (couplers and pedal; duplicated in pedal)

Solo . . . 4 (couplers and pedal)

PEDAL

Great . . . 5 duplicating manual pistons

Swell . . . 6 duplicating manual pistons

Choir . . . 4 duplicating manual pistons

Blower: 20 h-p Orgbollo

THE MUSIC OF CITY COLLEGE



THE Greatest city in America; an academic halo dropping as a spell from a most imposing group of college buildings, gymnasium, stadium and all; streets closed to profane traffic; a flag-pole so tall and stately as to make creation's glory, man, seem insignificant in comparison; a concert hall and an organ with a touch of friendly refinement all their own—these are the College of the City of New York, and these were the heritage of the American Guild of Organists as it convened for its second great Convention. Could it anywhere be excelled?

In its primeval state, City College inhabited an uninviting edifice in the middle heart of old New York that seemed to say to the passer-by, Don't blame me; they picked me up from the slums of old London after Dickens finished with me, and brought me here against my will; don't blame me. And we don't blame City College No. 1. (Somehow we always associate an institution with the building it inhabits, just as we know a man by the flesh and blood he animates.)

THE NEW COLLEGE

BUT there came a day of better things, and men of broad vision—fortunately, very fortunately, for New York and organists, and all humanity—who controlled the erection of the new College saw a vision of a Great Hall with a Great

Organ where should meet not only the assemblages of citizens in the making but also citizens made and citizens just departing. The man who more than any other was instrumental in bringing reality to this fair vision was the late Hon. Edward M. Shepard, and to his mind the Great Organ was as indispensable as a roof over the Great Hall.

And here enters the joy of life. If logic, law, and order of succession were to rule this world, how uninteresting it would be. City College had to have an organist. It did not go to Europe, it went to Brooklyn; the years that have since passed have confirmed without a shadow of a doubt the wisdom of its choice. Samuel A. Baldwin, then not the possessor of anything approaching the reputation and estimation he deservedly enjoys to-day went to the College of the City of New York with solid musicianship, capacity for work, and a disposition that befits every minister to the public's welfare; he gave it, without the aid of such enormous appropriations as are so common in our day, an organ that even the galaxy of America's finest could not exhaust or put to rout.

THE MUSIC DEPARTMENT

IN ADDING the Department of Music to the College upon the completion of the buildings in 1907, the primary object was to make the Great Hall, through its organ, minister to the needs of the whole

community. How well this objective is achieved is witnessed by the multitudes that crowd it to the full every Sunday afternoon of the musical year when Mr. Baldwin presides in his unique ministry through the medium of his Organ Recitals. Every Wednesday afternoon another Recital is given, with a different programme, to a different audience; these Recitals are a civic asset to New York, an artistic achievement to City College, an honor to the Organ World, and a credit to Samuel A. Baldwin.

It is not often an artist is recipient of a personal touch of such genuine warmth as to transmit a permanent portion to the recipient, and Mr. Baldwin has had that experience twice. One was the touch of an individual; the other was of the throng.

At the close of a Recital one day a stranger of quiet and refined demeanor made bold to express his appreciation of the personal gratitude he felt for the recitals. He was more or less of a photographic enthusiast as well as a musical devotee, and he had made a picture of the Great Hall, and would Professor Baldwin accept it as a little token from the kindred art of one who so appreciated his art. It was a superb photograph of the Hall, the best ever secured. The stranger has since moved to other climes, but the picture remains, and it is the privilege of THE AMERICAN ORGANIST to reproduce it, as best the engraver's art can, on another page of this issue.

THE CITY APPRECIATES

THIS was the touch that comes when man meets man. The other was the expression of a multitude, when, at the close of his five-hundredth Recital, the City of New York—the people of New York, not some mechanically constituted machine set in motion by them—asssembled to present Mr. Baldwin with their token of esteem and appreciation.

At that time the *New York Evening Post*, ever devoted to civic welfare and ever constant in its recognition of the organ world, reported the event, and with their permission we quote:

"Long before the appointed time,

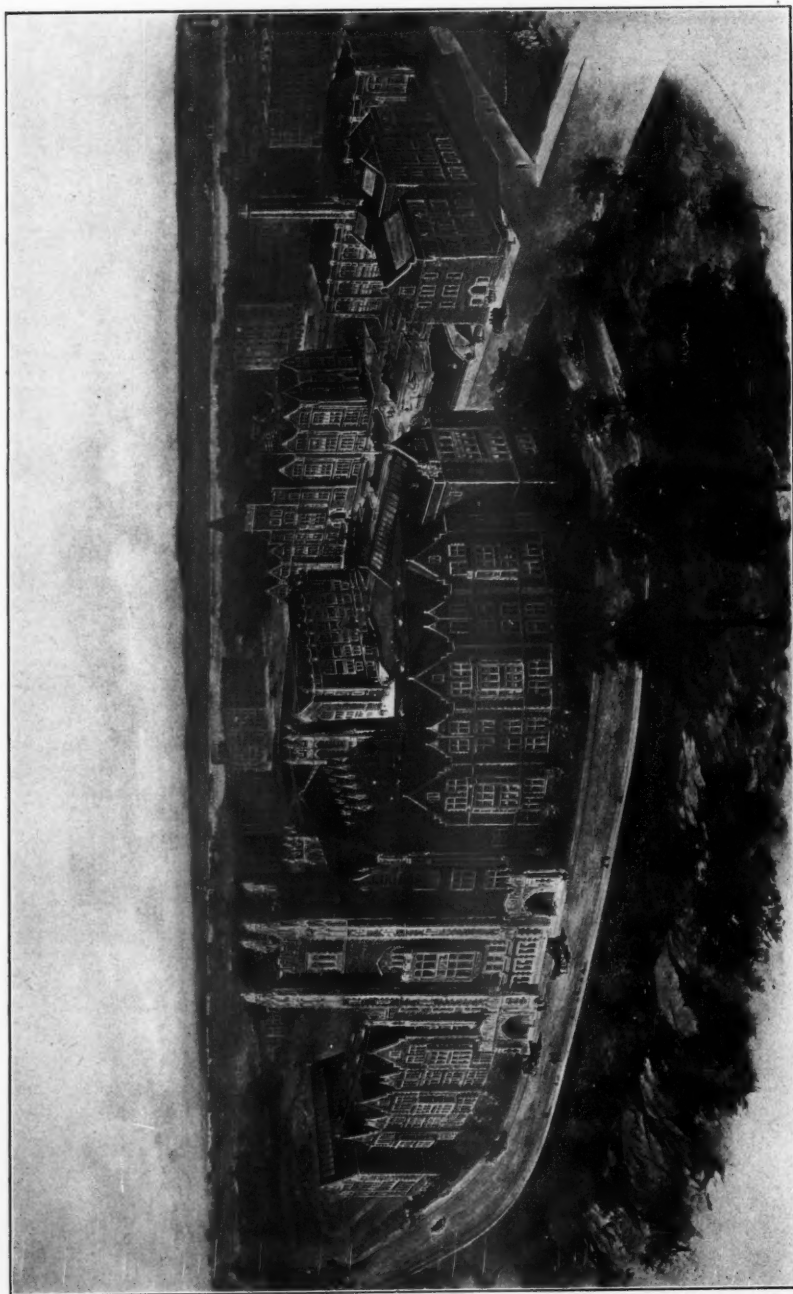


people could be seen coming from all directions to City College; one might almost say, 'the people.' As a matter of fact it looked like all the people; and all kinds of people; for, along with seasoned Americans came new Americans; these last from all parts of the earth, but all bent, now, on one common goal, City College.

"One could not but feel that, these musical pilgrims, of this and many lands, were met to hear and, as well, to understand the one mother-tongue—music. That, also, and in more particular they were there to honor the one who, in this universal language, had talked to them so often and so well—Professor Baldwin.

"So, the Great Hall was soon filled with an eager, expectant throng. In the very air was a feeling of something unusual about to take place.

"But why unusual! Hasn't Baldwin played here four hundred and ninety-nine times before? Are not his recitals here, matters of course, like the sun shining, or other regularly expected thing? Aye!—but, with this difference, that Baldwin shines quite as regularly as the



sun, and often, more effectively—but the unusual feature on this day was that the public—the music-lovers—were to participate in an expression of appreciation of Professor Baldwin's faithful and highly artistic musical ministrations to us.

"By this time, when the auditorium is all a-buzz, that mysterious door, at the side of the famous Blashfield painting, opens; and, for the five-hundredth time, there enters the familiar figure. It is of a man of singularly serious mien and modest bearing. A stranger would say, 'a thinker—a philosopher.' Later, he would say, 'also a virtuoso—an artist!' particularly after the great Fantasia and Fugue in G minor of Bach.

"The recital concluded, amid a deluge of applause, Mr. Andrews, of the Citizens' Committee, in a brief address, tells of the spontaneous movement of the public to signalize its appreciation of Professor Baldwin's work, which has culminated so successfully in the presentation, now about to take place. The president of City College congratulates Dr. John H. Finley, State Commissioner of Education, for having acquired the services of such a splendid organ soloist, while he (Dr. Finley) was president of City College.

"Dr. Finley, in closing, called attention to the exceptional privilege New Yorkers have of hearing frequently recitals by Professor Baldwin, whom he referred to as one of the greatest organists now living.

"When, in response to this high tribute, Professor Baldwin rose, he was

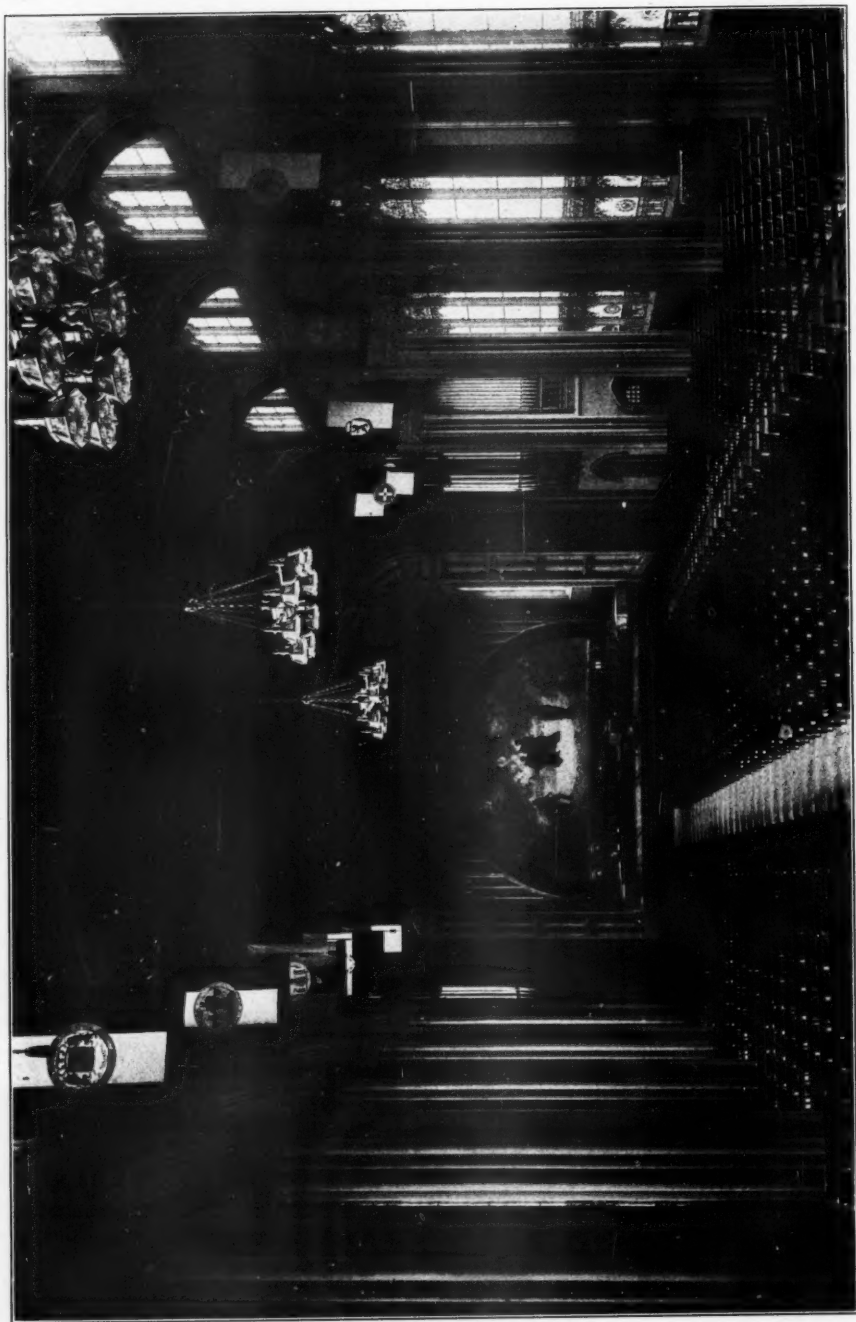
greeted by tremendous applause from the thousands present, which lasted, it seemed, several minutes, in fact, it is not within recollection that an organist has been so generously appreciated."

THE ORGANIST'S TASK

THE TASK of Mr. Baldwin has been to educate. That does not mean to doctor, instruct, theorize, and terrify; it means to attract and warm. There is no great masterpiece which has been missing from the City College Recitals, and many have been the manuscript works which his broad sympathies and genuine interest in the future of the organ world have induced him to bring to light. As a program maker Mr. Baldwin ranks second to none; it might be an interesting study to go back to the first Recital and follow through to the five-hundred-eighty-sixth, certainly it would be an education.

A brief summary of the Recitals, given twice a week by Mr. Baldwin throughout the musical season, shows that in this series of recitals there have been played eight hundred seventy-eight compositions in four thousand four hundred eighty-six performances—quite a commentary. Why not two thousand organ numbers instead of only eight hundred? The answer is not far to find: Mr. Baldwin is a program maker, not a seeker of fame. It would be just as easy, and perhaps easier, to have followed the second course, but his mission was to present only the good things. Let us follow his example and ignore triviality, using only





The Music of City College

the good—no, not the pedantic, the scholarly, the austere, but the good, the bright, the inspired, whether it be a Bach Fugue (and many of them are not inspired) or a Nevin "Will o' the Wisp."

Reubke's Sonata was played twenty-eight times—no small undertaking. Bach's great G Minor forty-three times and his Passacaglia thirty-eight.

FOR THE STUDENTS

THE WORK of the department so far as the students have been concerned has not been to make musicians of them, but develop music-lovers among them, to inculcate an understanding of music from the standpoint of the man who hears but does not play.

At the inauguration of the work Professor Baldwin gave lectures to such students as volunteered to attend without credits, and co-operated in the work of a Glee Club and Orchestra, but in 1910 a course with credits in History and Appreciation was added to the curriculum as an elective. This has been largely attended and was later supplemented by a second course devoted to a detailed study of modern music. No technical knowledge of music is required for entrance to these courses, and this, upon reflection, will give the clue to the success of the Department. For the benefit of serious music students a course in Harmony was added in 1915, but just how far this trend of the Department will develop in the future no one can predict; certainly in the College of the City of New York such an extension of the course is not nearly so advisable as it would be in other cities where such opportunities for study were absent altogether if not found within the curriculum of the College itself.

Municipal organists are of the coming generation; New York has had its municipal organ for a decade, and yet few have spoken of it as such. Rare indeed are the opportunities of combining the advantages and allurements of municipal and public work with those refinements and seclusions of the great Universities, and such a combination as the College of

the City of New York offers is the corner stone of that edifice, just in the process of erection, which future generations shall call The Organ.

Emotional—Heinroth

(Concluded from page 79.)

oration painfully correct without extracting one grain of sense? So it may be with music and particularly with Bach. One must master the thought.

It has been said that speech was given to conceal the thought. I say music was given to reveal the thought. Sounds in themselves do not count excepting for the message they carry. Certain music addresses the ear particularly, some the mind and some the feelings. It is the interpreter's function to become the reflex of the composer's intention and make plain to the audience by every means at his disposal the particular appeal resorted to. Only then will Bach become palatable to the great audience. In the final example I am going to give, the St. Ann's Prelude and Fugue, there are the two appeals—the intellectual and the emotional, alternating. I believe you will not be able to mistake the emotional. Please do not misunderstand me; I am not advocating an overdrawn, maudlin, affected manner on the one hand, nor a death-mask similarity on the other. But a flesh and blood, spirit and soul Bach. Above all I would abhor prejudice.

Finally, I want to say that I think the time ripe for a great new organ school of organ playing, call it the American, if you please; which will throw to the winds obsolete traditions and archaic theories; brush away cob-webs, fixed ideas and worn-out methods. This new school to be based on the reality of the living thought; a school in which genuineness and eloquence embrace each other. Warmth, spontaneity and sympathy to be the guiding posts leading the public to an understanding, appreciation and finally love for the greatest works in organ art. And I would include as one of the fundamental tenets of this school, a solemn protest, a righteous revolt against a denatured Bach.

THE ABSOLUTE PISTONS

H . J . S T E W A R T

IAM INVITED by the Editor of our new periodical to write on the subject of stop-combination pistons, advocating the "absolute" system—by which all stop changes effected by pistons are visible to the eye—as opposed to the "dual" system, which changes the registration without moving the stops or stop-keys. At the time of writing I have not seen Mr. Demarest's article of last month, but doubtless there will be opportunities for reply in future issues of *THE AMERICAN ORGANIST*. At present, however, I am laboring under the disadvantage of not knowing much about the arguments which may be brought forward on behalf of the "dual" system; and I confess I can think of none which could possibly offset its manifest drawbacks.

In discussing this matter, or in fact when dealing with any question of mechanical accessories, it may be regarded as an axiom that the system which places the lightest tax upon the memory of the performer must be regarded as the best. The organist of to-day is under a far greater mental strain than his predecessor of fifty, or even of twenty-five years ago. Organists who have kept pace with the times do not object to this; on the contrary, they welcome and appreciate every legitimate advance in the art of organ-building; but at the same time they are entitled to examine carefully every so-called improvement, and to assure themselves that it is really an advance, and not a step backward.

From this point of view the "dual" or "invisible" system stands condemned, for it is self-evident that the work of the organist at the keyboard must be lightened and simplified by seeing, at a glance, the combinations he is using.

The idea of the "dual" system is not new; in fact it is so old that it has long since been discarded by most of our best organists and organ builders. In this connection I can speak from a personal experience which has some bearing on the question at issue. During my residence in London, many years ago—about 1875, to be exact—I was engaged

to give a recital on an organ at the Bow and Bromley Institute. This Institute was located in the East or North East of London, in a neighbourhood given over to working men and women, who were employed in such poorly-paid industries as making matches and paper boxes. Certain charitable people conceived the idea of bringing a little sunshine into the lives of these underpaid toilers by giving entertainments in a hall built for the purpose, and in this hall a very fine organ was installed. Many of the leading organists of England assisted in the good work, and for years there was a recital by some well-known performer every Saturday evening. My first experience of this instrument was not a pleasant one, for on arriving at the hall about two hours before the recital, I discovered that all the combinations were on the "dual" or "invisible" plan. It was, in fact, the old French "ventil" system. There were no push-buttons, but all the changes were made by pedals, of which there were about six to each keyboard. These pedals were pressed down, and fastened by a catch, where they remained until released.

They all represented fixed combinations, which could not be altered by the performer. It mattered not what stops were drawn, or what changes might be made by hand; these abominable ventilis did their deadly work with cruel efficiency.

To add to the difficulties of the organist, all the couplers were operated in the same way, by pedals; in fact, there was not a stop-knob for any of these couplers, nor could they be reached by hand. Of all my professional experiences I believe this recital was the most trying and unpleasant.

Of course, it may be said that the "dual" system, as now advocated, does not imply the absence of push-buttons, nor the abolition of stops or stop-keys for the couplers. Nevertheless, the main drawback—the "invisibility" of the combinations in use—still remains, and for this fatal defect nothing can compensate. To build an organ on this sys-

tem, and then expect a man to give a satisfactory recital upon it, seems like adding insult to injury; as Sam Weller said the rabbit remarked when they sewed up his mouth and told him to whistle!

Reverting for a moment to the Bow and Bromley organ, let me add that not long after its installation a paper was circulated at a meeting of the Royal College of Organists—I think by Sir Frederick Bridge—and all those who had played on that instrument were invited to sign the document. The letter was a protest against the system of “invisible” ventral combinations, and those who signed the document pledged themselves not to again play on the instrument until it was altered. As a consequence of this protest the organ was rebuilt, and the standard system of “visible” or “absolute” combinations was adopted.

As the two systems appear to be on trial, it will be well to call some witnesses into court. From a number of letters I have received I quote two eminent authorities:—

Mr. E. H. Lemare writes as follows:—“With regard to your letter re ‘visible’ or ‘invisible’ pistons. I presume they mean ‘lifeless stop-knobs.’ Why waste your valuable time in a fruitless and useless discussion of a subject buried long ago? Do the automobile papers start a discussion nowadays on the advantages of the old crank as against the present self-starter from the driver’s seat; or about the old single-cylinder as being preferable to four or six? Are you serious, Stewart, or is the whole thing a joke? Surely a body of intelligent and serious musicians would not give space to such a subject in their paper! Rather would their first and foremost aim be for the advancement of the artistic rather than the ‘You touch the button and we do the rest’ school of organ playing. We have quite enough of this in the many ‘Crescendo Pedal’ players! Lifeless stop-knobs are dead, as their name implies. You cannot diminish any particular combination by hand to suit your own taste or inspiration of the moment; or add to same unless afterwards having to push such stops in by

hand! I could write pages on this God-forgotten system, but I have not the time—neither have you.”

Mr. Clarence Eddy has this to say:—“Now about the ‘visible’ and ‘invisible.’ I prefer to be on the side of the former. In the first place, when playing the organ, I want to know where I am at; and even if I could not see, I would not enjoy feeling around in the darkness. Besides, I do not like to tie myself up to inflexible combinations—those which do not permit of modification without cancelling the entire combination—nor to be forced to throw off by hand every stop which may have been drawn. The ‘visible’ system of stop-combinations to my mind is by far the most practical and satisfactory, especially for the concert organist, who has to deal with large organs.”

I could add to these opinions from other letters, but I prefer to reserve some of my ammunition for future use. For the present I think the above quotations will suffice. The whole question is one of convenience to the performer, and therefore any system which adds to the mental load which the organist has to carry cannot be to his advantage.

In closing, I desire to mention two exceptions to the “absolute” system, which I think may be made with advantage. These are (1) the crescendo pedal; and (2) the full-organ pedal. In my opinion these accessories should always be made to work without changing or affecting the stops already drawn. The crescendo pedal, in spite of Mr. Lemare’s prejudice against it, is occasionally a useful thing. The principal objection to it is that, in almost every case I have known, the order or sequence of stops is very badly arranged. The organ on which I have given daily recitals for the past three years was a case in point; but I had it changed to suit my own views, with the result that, by the use of this pedal I can now obtain an almost perfect crescendo or diminuendo. The full-organ pedal can be used with advantage on the “dual” systems in compositions commencing with full organ, and afterwards reverting to some lighter

(Concluded on page 100.)

CHURCH REPERTOIRE

CHARLES HEINROTH

UNDER THIS CAPTION it is my purpose to discuss compositions of an entirely different calibre; namely, those available and useful in actual practical church service playing. This department is not intended for the metropolitan organist, having the benefit of an exchange of opinion with colleagues and easy access to the new music counters of the publishers; but a help to the brother organist in out-of-the-way places; therefore all the items will be selected with a particular reference to their being easily within the radius of the average performer—even taking into consideration the fact that during the cold months of the year the church is an inhospitable place to practise in, unfortunately neither an agency to the advancement of art nor the glory of God as expressed in music. However, organists are disciplined to accept things as they are and hope for the millennium, when it will be possible for the organist to prepare his work properly for his high calling—even as it is possible for the pianist, violinist and vocalist respectively in theirs; and as a worthy consideration not to be overlooked receive compensation commensurate to his effort. Further, I am not unmindful of the fact that not all people (listeners) are equally advanced in musical culture as to have an equally refined discrimination as to what constitutes churchly and worldly music. As there are different denominations so there are different strata of musical appreciation which have to be considered in the offerings of the organist. Or would any one claim that church music is only for those having an irreproachably perfect conception of church music?

Therefore, without any further excuse or apology, I will close this preface and plunge headlong into my self-allotted task; my one aim is to be helpful.

EASTHOPE MARTIN'S EVENSONG

I have in mind an "Evensong" by Easthope Martin. Whether it is an adaptation, or originally composed for

the organ is not easily decided. After a few introductory measures of "ramping" chords, a pretty melody makes its appearance, the first eight measures ending in a half close; whatever might be stereotyped or ordinary has been discreetly evaded:



The chief feature of interest in this melody is a catch, an embellishment occurring in the third measure, a neat little rhythmic adventure, which in the repetitions (and for these the composer has provided with liberality) one looks forward to in pleasurable anticipation.

The first four measures are repeated, to which the following cadence provides the close:



After a repetition, with changed registration, the middle section, also consisting of twice sixteen bars, as the chief device of contrast, the melody in minor:



both divisions of this section attain a

climax by raised sequences of the melody, the last by a sort of inversion of it:



An interlude enables a return to the original melody, a coda finishing the movement effectively in pianissimo:



Musically, it is daintily conceived. But some one will ask: Is it pure church music? Frankly, no! The accompaniment is obviously not "organ like." But to call it irreverend or even irrelevant, were going too far. I recommend it for its innocence. It will give satisfaction musically to all, who find in melody their chief gratification. As a prelude to an afternoon or evening service it can favorably replace some things now in use. The directions for registration are good, in fact the composition can be easily executed on the most moderate-sized organ.

E. F. JOHNSTON'S EVENSONG

While speaking of "Evensongs," one of American extraction keeps in view effects to be obtained only on the organ. It is by Edward F. Johnston, former organist of Cornell University. The heading of the composition is designed to dispose one favorably toward it. In the first place, it is dedicated to the composer's mother, which gives it a tender note. In the second place, it has a prefatory caption:

"And far away through the arches dim
A sad, sweet melody,

Like the wind as it wails its evening
hymn

Over the rustling sea,
Rises now like a bird on the wing,
Now sinks to an amorous murmuring."

I am wondering what practical advantage the verse can have. The player only reads it; does it in this case persuade him to play it one whit differently? I think not. And what benefit can come to the audience: when they do not know it?

If the Evensong by Martin was simple in construction, this is even more so. The smooth, unruffled melody is given out in sustained harmonies:



followed in the next strophe by a treatment of thumbing the alto, that is, playing the soprano and alto parts by the right simultaneously on two manuals, Swell and Great (a treatment Edwin Lemare brought into vogue), while the left hand carries on a florid flute accompaniment. (Of course, I give only the opening bars of the passages.)



This is not easy of execution for one not accustomed to it and is in fact optional, as the composer himself says in a foot note, that on a two-manual organ both the upper voices may be played on one manual. The middle section presents another hymn-like tune in the unusual key of E Flat, considering the key of the movement is G major:



This is brought to a climax as follows:



A return is made to the original melody to the accompaniment of bells and birds singing their evensong in trills and scales, all to the delectation of a delighted audience; I quote the end, which gives examples of both.



The intrinsic value of the composition is not extraordinary, but it is pleasant, agreeable music and the effects are well calculated; whatever difficulties there are can, with the exception of the "thumbing," be practised on the piano during the week, thus securing an agile performance on Sunday.

GUILMANT'S LAMENTATION

While the two preceding present fare largely predigested, the composition we are now going to consider has that high purpose, those genuine qualities that establish it among the fine possessions of our literature: the "Lamentation," by the great French master, Alexandre Guilmant. It could not well be otherwise, considering the occasion of its conception; for it was written in memory of his friend, Abbé Henri Gros, who, at the age of 31, was killed on the plateau of Auron, December 27th, 1870, during the bombardment of Paris in the "Franco-Prussian" war. At the beginning of the dirge, the composer quotes from the Scriptures the lamentation of David over the death of Saul and Jonathan: "Consider, O Israel, for them that are dead.

wounded on thy high places. . . . I grieve for thee, my brother . . . slain in the high places . . . as though he had not been anointed with oil." The composition contains three main ideas. It opens with the dull, muffled-drumlike thud of a pedal figure, to which the mellow dignity of solemn sorrow as expressed in the soft tones of trombones is associated in a downward dramatic melody, acting as an introduction to a march-like theme:



While the lament proper commences with the appearance of the following touching, in its course really affecting, wail:



These two ideas alternate until, carried away by the enumeration of the friend's virtues, of all he had been to Guilmant, it reaches its climax as follows:



when, as if in sudden realization of the present, namely the fact of the loss, he breaks off:



and turning to religion, in harmonies, in

all their simplicity, as heavenly as can be:



the composer announces, as if in celestial invitation, the plain-song melody: "Jerusalem, Jerusalem, Turn Thee to the Lord, Thy God."



The melody is repeated with a counterpoint in staccato octaves, where I have found a singularly appropriate, really one of the most beautiful use of the bells (Celesta) to be found anywhere. The composition dies away in faintest pianissimo.

I strongly recommend this "Lamentation" at military funerals and other occasions in relief of the overworked Chopin Funeral March; beautiful though this is the other makes a spiritual appeal over and above its musical value. And if, in the performance of this composition, an eloquence, approximating that obtained by even the most complicated rhetoric of the finest symphony orchestra, is not attained, it will be the fault of the organist, not lack of provision by the composer.

Headquarters

Milligan

(Concluded from page 107.)

Chapter delegates on Friday morning proved insufficient, and the proceedings had to be interrupted in order to make room for the scheduled discussion on "Choir-work; Its Difficulties and Inspirations." The three branches of this work were well expounded by Ralph Kinder, who spoke on mixed choirs, Edgar Priest, who spoke of boy choirs, and Frederick Schlieder, who did ample justice to quartet choirs. Mr. Kinder's statement that he considered "Christian character" as a more important requisite for a choir member than a good voice or musical ability threatened to bring forth as animated a discussion as had Dr. Horatio Parker's remarks about English

anthems. Mr. Priest (evidently well advised by the Committee in charge) confined his remarks to technical suggestions in regard to the management of boy choirs, without touching on the much-argued question of their desirability or undesirability. When Mr. Schlieder finished with the quartet choir, there was nothing more to be said on that subject, and the assembled organists, in high good humor, attempted no discussion of a matter about which all were so obviously in perfect accord with the speaker. Mr. Schlieder's description of various quartet choirs which he had encountered and his statement that the work had many difficulties and few inspirations were greeted with approving laughter and applause.

"The Value of Orchestration to an Organist" was presented to the Convention by William H. Humiston, Assistant Conductor of the New York Philharmonic Orchestra, after which the Rev. S. Parkes Cadman, of Brooklyn, delivered an admirable address on "The Organist and the Church."

The two recitals of Friday afternoon and evening were played by W. Lynwood Farnum, organist of Emmanuel Church, Boston, and Gaston M. Dethier, Professor of Organ, Institute of Musical Art, New York City. Mr. Farnum, like Mr. Courboin, plays without notes, a fact which adds measurably to the spontaneity and facility of his playing and to the enjoyment of his audience. Like Mr. Courboin, he possesses a technic which apparently recognizes no difficulties, and his playing is always in perfect taste and of the finest musical quality. The advent of these two young men into the ranks of the great organ virtuosi is an event worthy of record and is a most happy augury for the future of organ music in this country. The brilliant playing of Mr. Dethier is too well known to require any comment at this time. At the close of his recital, a large part of his audience adjourned down town to the Hotel McAlpin, where the second Convention of the American Guild of Organists lingered on in pleasant companionship and the consideration of a most excellent supper until long past the hour when all good organists should seek repose.

LESSONS IN MUSIC MAKING

C L E M E N T R . G A L L E

EVERY READER is probably thoroughly acquainted with musical grammar. But we had better make sure of the things most important to us, taking even these things not in bulk but as we need them.

Preliminaries

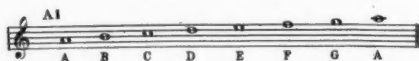
1. Musical sounds—tones—are expressed on paper by means of lines and spaces to which definite pitch is given by the use of the clefs.

Notes do not of themselves express pitch. They show that the pitch of the lines and spaces upon and between which they fall are required for a certain length of time.

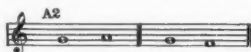
The *clef* gives a name to the line upon which it is placed, and the other lines and spaces are reckoned from it alphabetically.

Accidentals are used to alter the pitch of lines and spaces; they do not affect the notes.

A *scale* is a succession of tones (sounds) beginning whenever you please and ascending to the octave above, or descending to the octave below by single (conjunct) degrees—from any name to the name next above or next below.



The only scale that we shall be concerned with at first is the Major Scale. Like any other scale, or any time, it can be played upon the pianoforte starting at any pitch that is convenient. It is composed of whole steps and half-steps. (Let us forget the expressions "whole tone" and "semitone.") A *whole step*



may be for the present defined as being the distance from any pianoforte tone to the next tone but one above, or to the next tone but one below. A *half-step* is from any tone to the next tone above, or the next tone below. A half-step is the smallest recognized interval, and the whole step is the next to the smallest.

The *major scale* is composed of whole steps and half-steps. It is in fact made up of two scales of four tones each.



Both series of four tones each are exactly alike except in respect of pitch. Together they make the scale of C major. The formula is: two whole steps, a half-step, three whole steps, a half-step.

This is the only major scale that can be written upon the staff without the use of sharps or flats, or that can be played upon the piano without using any black keys.

The student should practice this scale mentally as well as manually up to the key of twelve sharps.



and down to as many flats. The degrees of the scale have technical names that should be learned:

- 1st degree, Tonic; Keynote.
- 2d " Super-tonic.
- 3d " Mediant (halfway between Tonic and Dominant).
- 4th " Sub-dominant.
- 5th " Dominant.
- 6th " Sub-mediant (halfway between Sub-dominant and Octave of Tonic).
- 7th " Leading tone.
- 8th " Octave.

(Chords and keys are called after these names. They should be well known.)

ACADEMIC EXAMINATIONS

W A R R E N R. H E D D E N

ORGAN - WORK PREPARATION

THE FIRST TEST at the organ is the performance of the prepared pieces, in which the candidates should display good technique without attempting too much extravagance. It is customary to allow a more or less limited time for practice upon the organ which is used for the examination on some day prior to the date of the tests. The registration should be carefully decided upon, and written down so that there will be no unnecessary delay at the examination.

At a recent recital in New York City, an eminent European organist played a sonata by J. S. Bach. The program explanatory note stated that the composer designed this piece for the instruction of his son, Wilhelm Friedemann Bach, and that he "chose a type of difficulties whose mastery would give the virtuoso the key to all the problems of organ playing. Therefore he did not hesitate to select the form of the trio for two manuals and pedal. This species of composition gives an equal amount of technical work to each hand and to the feet, and obliges the player to acquire that independence and clarity which form the touchstone of organ playing."

The second of the tests in the Guild organ examination is the playing at sight of a short trio. A prime requisite for success in this test is facility in sight reading, which should be an object of pride to every organist. Care should be taken to observe the metronomic indication, and this tempo should be adhered to without either dragging or hastening. In registration it will be wise to select rather soft but well-contrasted stops of equal power, for each manual, so that the parts are well balanced. If the organ is of such dimensions as to afford a moderately clear-voiced but soft pedal stop of character, the same may be employed without a manual coupler. Otherwise, it would be advisable to use

the softest 16-foot pedal, with a coupler to the manual upon which the right hand is to be employed. The latter scheme will help to prevent the possible confusion of parts which may result if the left hand and pedal both used the same manual stop.

Before beginning the test the candidate should carefully scan each part separately, and not dash ahead carelessly. Examiners are always more highly impressed by a test which is performed at a steady and deliberate pace than by an exhibition of speed.

The third test for the Associateship is the reading of a score printed in the style of an anthem, in which the soprano, alto and tenor part each has its individual G clef, and the bass its customary F clef. The tenor, as usual, is to be played an octave lower than it is printed. As the accompaniments of many anthems do not adhere to the vocal parts, anyone who has to train a choir will frequently have to play the vocal score in rehearsal, and the Guild test will be of practical value.

The corresponding test for the Fellowship is the reading of an antique score, in which the C clef is used on the third line for the alto, and on the fourth line for the tenor. These indicate the actual location of middle C, and candidates will take care that they do not write the alto an octave lower than it sounds. The tenor is less liable to erroneous location. Preparatory practice may be had by playing examples in four parts from text-books on "Strict Counterpoint" or from "Graded Score Reading," by Frank J. Sawyer. This test should not be very difficult for candidates who have been diligent in their recent study of strict counterpoint, and it will be an aid in reading orchestral scores. Each voice should be carefully scanned, and particular notice taken of the crossing of parts, which frequently occurs in this test. The tempo is generally slow or very moderate, and the piece should be played with great care and steadiness.

(To be continued)

ON THE TRAINING OF MIXED CHOIRS

W A L T E R C . G A L L E

THE QUESTION of the character and size of the room in which rehearsals are held is an important one. I have had better results in a room or chapel of moderate size and fair resonance, with a piano, than in the church, with the organ. The church is, as a rule, too large to admit of the study of detail and the intimate appeal and response between conductor and singers, that the smaller room affords; and the piano, being an instrument of percussion, is better adapted to the work, than is the organ. Of course, where processional hymns are sung, or where the singers are so placed in the church, that there is more difficulty in singing together, etc., than in the smaller room, some rehearsing must be done in the church. The final rehearsal of special music can advantageously take place there too.

The piano is a better instrument for rehearsals than the organ, because of its crisp, clean attack, and the facility with which one can secure rhythm and accent with it. A reed organ, or old fashioned melodeon, is the worst possible instrument for this purpose, it being totally lacking in the strong points of the piano. It blurs outlines and is incapable of producing firm attack or rhythm. It can sustain harmony, but the tone is a wretched nasal one, and therefore apt to influence the tone of the singers for the worse. Whenever possible, have a first class Grand piano, and keep it in tune.

It is most important that the air in the rehearsal room be cool and fresh. Such air refreshes and vitalizes both mind and body, and is a great help to good tone and efficient study. Nothing tends to induce faulty tone, flattened pitch and general lassitude of mind and body, with consequent dull, lifeless singing, more than overheated and vitiated air. Much oxygen is needed.

Regular and punctual attendance at rehearsals on the part of each and every member is necessary for the best work. Those who are irregular at choir prac-

tice, hinder rather than help, marring much of the work done during their absence, and are not desirable members, however good their other qualifications may be. Then, it is just as easy to begin on the minute of the hour fixed for service or rehearsal, the same as a train starts on schedule time, as five or ten minutes after. It is not fair to those who come promptly, to waste their time waiting for the late ones, nor can one accomplish much by starting with only half a choir. The interruption is constant, by the straggling in of the late comers, and any work that may have been accomplished by the few, will have to be done over again. Insist upon all being in their seats on time; make them understand that you mean it, and then start on time. You may be surprised that, by this method, you can get a prompt and full attendance, and the work will progress the better.

Insist upon each one sitting erect; lounging attitudes and postures should not be permitted. They prevent full deep breathing, induce laziness, inertia and consequent indifferent, careless and unconvincing singing, not only on the part of the one so sitting, but on that of others, to whom is unconsciously conveyed the carelessness suggested by such attitudes.

When once ready to commence the rehearsal, demand strict attention to the conductor and the work. Permit no talking. Only so can the requisite responsiveness and alertness be had.

A copy of the music should be provided for each singer; the "sharing process" hampers the work and is fatal to the best results. Aim to make the rehearsals as enjoyable to the singers as is consistent with the thorough study with the work in hand. The greater the interest the choir takes in the study, the better will be the quality of the results. Often, by giving some information about the composer, or calling attention to the structure, meaning and peculiar beauties of the composition, can a larger and more intelligent interest in the work be

(Concluded on page 100.)

CHOIR REPERTOIRE

HERBERT SANDERS

“**A**N ANTHEM is a musical composition of a high order”

When last month I endeavored to define the word anthem I drew attention to the fact that there were present (even in miniature musical themes) three elements, those of Contract, Repetition and Development; and that as in the pedtoplasm we have the mass, as in the acorn we have the oak, so in the smallest genuine melody we have the potentialities of the larger and more complex musical works.

But the presence of those elements does not necessarily mean that the work is inspired: to be inspired both materials and workmanship must be of a “high order.” What constitutes music of a “high order” may in some cases be a matter of dispute, but in the case of the anthem musicians agree, I think, as to essentials.

I myself claim that the first essential of any musical work professedly built on classic lines (that is according to a liberal interpretation of the word) is that its themes be distinguished, harmonically, melodically, and rhythmically. The introduction of Perry’s “I was Glad”



(composed for the King’s coronation in Westminster Abbey) makes a man “sit up and take notice,” and what a perfect contrast is the following:



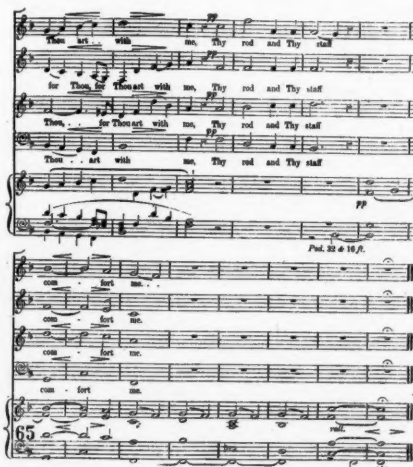
It reminds one of Sir George Grove’s

description of the contrast between the first and second subjects of the first movement of Beethoven’s Fifth Symphony as being “like the sweet protest of a woman against the fury of her oppressor.”

The appropriateness of music to words show the touch of the master-hand in the beginning of Stanford’s “The Lord is My Shepherd.” Is there another living composer who could have expressed the pastoral atmosphere as happily as this!—



or painted the word “comfort” as simply yet perfectly as this?



The opening bars (in unison) of Basil



Harwood's "O How G'lorious" shows at once the organist and scholar.

The musician who regards theme-distinction an essential of music will have to rule out of court many of the so-called "classics."

It is superfluous to comment on the "singableness" of the voice parts of these three anthems as all three composers are scholars in the highest sense of the word, and are not numbered among those who have scorned the laborious and trying path of self-discipline and criticism. In this connection the words of Stanford ("*Musical Composition*") on the study of strict counterpoint are relevant:

"It will cultivate economy of material, and so incidentally increase his command over gradations of colour. It will lay the foundation of natural and grateful writing for the human voice, upon the requirements of which the rules as to skips and combinations are entirely based. When the principles of strict counterpoint are thoroughly grasped, the writing of good harmony will become as easy as that of good counterpoint is difficult, but the difficulties of counterpoint are far more musically interesting, and the pleasure of surmounting them far greater."

Nor has the cohesive power of some arresting rhythmical figure been overlooked by this Trinity of English composers. As a matter of fact most of our anthems are sadly in need of rhythmic vitality and interest. In church music it needs restraint and artistic treatment but it must be there. There can no more be music without rhythm than man without backbone. That is where the fault lies with many of our anthems—they are spineless.

Further, all three anthems have an independent accompaniment. This is now considered a *sine qua non* in any anthem

claiming to be of a "high order," and indeed, some instrumental parts of the Harwood anthem are printed on three staves. There is not, as far as I am aware, any valid reason why all but the simpler anthems should not be so written. Music publishers print even their easiest organ pieces on three staves, why not three staves then for the organ-parts of anthems?

From these suggested points of view Harwood's "This is the Day" (Easter. Difficult), Bairstow's "Save Us, O Lord" (Evening. Fairly easy), and Bairstow's "Sing ye to the Lord" (Moderately difficult. Easter) might profitably be studied.

Absolute Pistons Stewart

(Concluded from page 91.)

combination. In such cases the stops can be arranged for the mezzo-forte or piano passages before commencing, and at the proper time the release of the full-organ pedal will produce the desired effect without any trouble of readjustment. These two cases are exceptional, and they in no way affect the argument in favor of "absolute" combinations for the push-buttons of composition pedals. So far as these are concerned, I contend that we are entitled to see the stops actually in use, and any system which fails in this particular must be regarded as a serious drawback to the performer.

Choir Training Gale

(Concluded from page 98.)

aroused. And right here, let me emphasize the importance of studying and performing, as far as may be possible, only music of good quality; music that improves on acquaintance, the beauties of which do not lie on the surface; music that is worth spending time and labor in studying, and worth listening to when presented at the service. That class of so-called "music," with the sweet, sugary flavor, that catches the fancy only for the moment, and the attractiveness of which lies entirely on the surface, becomes almost sickening by the time it is learned.

CHURCH ARCHITECTURE AND SPACE CONDITIONS

(Concluded from January)

PRIOR TO THE ADVENT of pneumatic and electric actions organs were almost invariably built as compactly as possible, and never in more than one location in the building, except as separate instruments. In view of the present high state of development of electric actions, it is not only possible but very desirable to divide the organ between two or three locations, not only to prevent overcrowding in one chamber, but to obtain the musical advantages of antiphonal playing. When employed in season and with good taste there is great fascination in antiphonal work, both for the player and the congregation, the surprise of the music's coming now and then from unexpected quarters adding its touch of mystery and grandeur to music otherwise effective, even when played on a compactly placed organ.

THE DIVIDED ORGAN

PERHAPS the most common form of divided organ now in use is the one that adapts itself with such peculiar success to the prevailing type of Episcopal Church architecture—the organ being placed in two chambers of about equal size on opposite sides of the chancel. This arrangement is available for a large two manual organ, as well as for one of three or four manuals, according to the size of the building and chambers. An effective scheme of division for some buildings is to place the main organ, consisting of a first Great, Swell and Solo, in the rear gallery, while a smaller accompanying instrument, consisting of a second Great and Choir, is placed in the chancel in either one or two chambers.

Another scheme that has been effectively carried out is the placing of the Great, Swell, Choir and Pedal departments in the chancel, while the Solo organ has been enclosed with an Echo in the tower or some other remote position, while still another plan recently an-

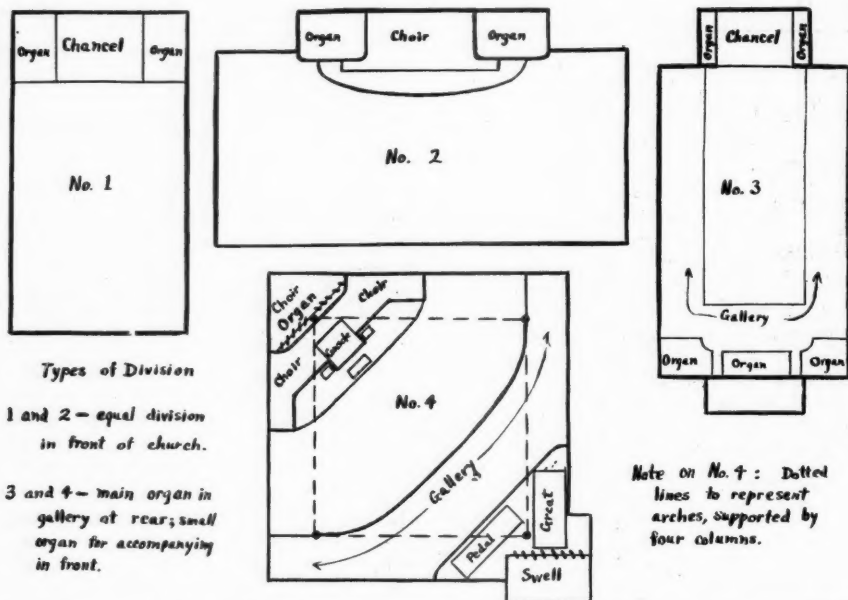
nounced proposes the placing of an Antiphonal (Solo) organ in the center of the roof, and an Echo in a remote rear position.

For the auditorium of a conservatory or college an ideal arrangement is to provide a large organ on the stage or in two elevated chambers at either side, while a small organ is placed in a room adjoining the rear gallery, to be played from a two-manual console as a practice organ and from the main organ console as an Echo.

GREAT ENCLOSURES

WHERE THE GREAT is of considerable size, whether the organ be divided or not, it is becoming the fashion to enclose a part of it in the chamber belonging to the Choir, Swell, or Solo, or in a separate chamber. This tendency, so much in evidence in recent schemes, appears to be no passing fad, for it is founded on the modern demand that music shall be subject to expressive shading even when it is powerful. Some modern organists go so far as to insist on the enclosure of every pipe, in which case the organ should be compelled to make radical changes in its traditional appearance, or suffer the hypocrisy of making a great show of dummies. Now tradition is a strong bond for most people, particularly when associated with religious forms, and it is more than likely that any attempt to do away with front pipes entirely would result in the immediate exile of the hapless reformer. Aside from the expense of voicing, there is not much difference between the cost of a speaking pipe and a dummy, so from the viewpoint of practical economy, if of no other, it would appear to be the best of sense to use most of the front pipes as tone producers according to established tradition.

But there is something beyond mere tradition in favor of retaining a very few sets of pipes outside the expression chambers. In the midst of restless change, so characteristic of the more flexible parts of the organ, the stabilizing influence on the general ensemble of



a small unenclosed section of the Great organ, consisting of three to five foundation stops of medium strength but of good carrying power, can not fail to be of good effect. Of the Pedal registers the writer would recommend leaving the 16' First Diapason, with any extensions and derivatives, and as a general rule the Bourdon also, outside the expression chambers, since these foundation stops belong so unmistakably to the whole organ, that they are really more serviceable when unaffected by the *crescendos* of individual departments. Plenty of pedal basses under expressive control can always be had in the various expression chambers, either as extensions or direct appropriations of manual registers.

The problem of expression chambers formerly concerned nobody but the organ builder. But when the discovery was made some years ago that a far greater range of *crescendo* and *diminuendo* was possible when the chamber was made of brick or stone, or cement or plaster, instead of pine boards, the problem was shifted in part to the architect's shoulders.

THE BLOWER'S LOCATION

ANOTHER FACTOR for the architect to reckon with is the location of the blowing plant or plants. These must be far enough away or sufficiently well enclosed to prevent the motor's hum being heard in auditorium and organ chambers, and provision must be made in the floors, walls or partitions for the passage of adequate wind-trunks from blower room to organ chamber. A most valuable feature generally overlooked in the planning of the building, is an extra air shaft between organ chamber and blower room, to permit the drawing of the wind supply from the organ chamber instead of from a room of less favorable atmospheric conditions. With such a shaft provided, the builder can connect it directly with the blower's intake, whereas if no provision has been made, the expense and bother of chiseling holes through stone walls will usually deter even an ambitious builder from making such connection.

The architect, to be sure, is not expected to know without consultation the exact dimensions of rooms required for

The Organ Baumgartner

the organ, nor the location of swell-shade openings and wind-trunk shafts. But if he can only be made to realize how vital to the organ's success are these and other details of building construction, it may be he can be induced to seek information from some reputable builder, and give the matter some conscientious forethought instead of a hasty afterthought.

When an organ is to be installed in an old building, co-operation between architect and builder is impossible, of course, and it may be necessary to plan the organ to fit existing spaces, instead of making the spaces to fit the organ. But even there, it should be urged wherever practicable, that special expression chambers of plaster or masonry be constructed to the builder's measurements for the sake of obtaining the greatest service possible from the pipes.

It is not common in divided organs to have more than one, or at most, two, expression chambers in each general chamber, though it is not at all uncommon to place an unenclosed section of the Great or Pedal in front of and somewhat below the level of one of the enclosed sections of the organ. Where the entire organ is placed in one large chamber, whatever the location, various schemes of subdivision of the general chamber may be made. If the chamber be high and narrow, the organ may be piled up in several lofts; if the chamber be fairly low and wide it will usually be necessary to put the organ all on one level, the departments standing side by side.

The direction in which the swell shades turn in the emission of the tone is an important matter, to be governed chiefly by the location of the choir. Whether the organ be compact or divided, be sure the swell shades open directly toward the choir, or the organ will be a failure as an accompaniment instru-

ment. If this should result to the disadvantage of the congregation, plan to have the expression chambers built with part of the swell shades fronting in their direction also, and a much better distribution of the tone for all concerned will follow. If the organ can be placed directly in the front, or rear, it is wise to arrange the departments so that the most powerful occupy the center position, flanked on either side by the less powerful. A few of many possible arrangements will be illustrated in subsequent articles, along with specifications of various capacity.

Salutatory

Demarest

(Concluded from page 75.)

a few noble men who had a vision, has grown in its twenty-one years of existence to a strong and influential organization. What is this Guild? Surely it is not the office at 90 Trinity Place, neither is it the Warden and Council. Its real life is the spirit of all its members taken collectively. It is a scientific fact that ten people working together can do more than ten times the amount of each working alone. In this unknown force lies the advantage and power of a collective body or organization.

Let us then, as a body, come together during these three days to discuss our common problems and receive inspiration from those whom we recognize as leaders in the profession. Thus may our influence have a power of far-reaching importance.

It is my earnest wish that the friendships here begun, and those renewed, may cement our Guild into one great organization, dedicated to the advancement and uplift of the organists in these United States and Canada.

December 26, 1917.

American Guild of Organists



UNITED STATES AND CANADA

ORGANIZED APRIL 15TH 1896

CHARTER GRANTED DECEMBER 17TH 1906

AUTHORIZED BY THE BOARD OF REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK

INCORPORATED DECEMBER 17TH 1908

AMENDED CHARTER GRANTED JUNE 17TH 1909



Address All Official Correspondence to the General Offices:
90 Trinity Place, New York

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Clarence Dickinson, Mus. Doc., A.G.O.
Walter C. Gale, A.G.O.
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1917-1920

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HEADQUARTERS OFFICIAL MATTERS



COUNCIL MEETINGS

A regular Council Meeting was held January 7th at the Guild Offices; those present were Warden **Demarest**, Secretary **Buhrman**, Treasurer **Baier**, and Messers **Andrews**, **Barnes**, **Brewer**, **Clemson**, **Day**, **Dickinson**, **Gale**, **Hedden**, **Martin**, **Milligan**, **Munson**, **Sealey**, **Schlieder**, **Wright**. The nominating Committee was elected with Dr. Clarence Dickinson as Chairman.

A special Council Meeting was held January 14th at the Guild Offices; those present were Warden **Demarest**, Secretary **Buhrman**, Treasurer **Baier**, and Messers **Andrews**, **Barnes**, **Brewer**, **Carl**, **Combs**, **Day**, **Dickinson**, **Federlein**, **Gale**, **Hedden**, **Martin**, **Milligan**, **Wright**. A resolution of thanks was unanimously given Carl G. Schmidt and his Convention Committee.

INFORMATION WANTED

The General Secretary would be grateful to any member who will give him the correct address of those of the Honor Roll who are without addresses, and of any of the following:

Ballard, B. E., Chicago.
Dunn, Mrs. A. Marion, Minneapolis.
Grabill, Glenn Grant, Oberlin.
Hollett, Norman, New York City.
Kennedy, Mrs. T. J., Houghton, Mich.
Lagerstrom, Dr. Reinhold, St. Paul.
Lamburthy, Archer, Evansville, Ind.
Perrin, Dr. Henry Foote, Buena Vista, Va.
Sprachling, Nelson, Denver.
Warren, Richard Henry, New Haven.
Wood, A. P., Toronto, Canada.

VOTE OF THANKS

"Moved that the Council extend to Mr. Carl G. Schmidt their most distinguished consideration and gratitude for the very able manner in which he gathered together and presented to the Guild

the very fine program of lecturers and recitalists at the Convention December 26-28, 1917, and to him and his Committee for the very efficient management of the various details in connection therewith; that this motion be published in THE AMERICAN ORGANIST."

COLLEAGUES JAN. 7

Headquarters

Beckmeyer, Fred H., 776 Bergen St., Newark, N. J.
Keator, Mrs. Bruce S., 415 Fourth Ave., Asbury Park, N. J.
Kuehn, Mr. E. F., 221 Temple Ave., Kingston, N. Y.
Lockwood, Carrie L., 123 East 28th St., New York City.

Minnesota

Cooper, Grace Willard, 1426 W. 31st St., Minneapolis, Minn.
Hoffschmidt, Darwin C., 302 Ramsey Ave., St. Paul, Minn.

Nebraska

Kinsella, Hazel Gertrude, 2721 R St., Lincoln, Neb.

New England

Ellen, Ralph B., 405 Huntington Chamber St., Boston, Mass.

Northern Ohio

Adams, Harold B., 217 Lawn Ave., Bluffton, Ohio.

Southern Ohio

Walton, Natalie, 305½ Brooks St., Charleston, W. Va.

THE VACANT CHAIRS

We regret the necessity of going to press with several of our Chapters not represented on their own pages. The Editor wrote twice to the Reporters or Secretaries in each case and held the forms ten days over time, but in the absence of reports the magazine regrets it must go to press in justice to those who sent their materials on time. Our apologies to the Chapters.



HEADQUARTERS HAROLD VINCENT MILLIGAN

THE SECOND CONVENTION of the Guild was so great a success

in all of its aspects that there is no doubt but that all the members of the Guild who were fortunate enough to attend it would gladly have joined in the vote of thanks which was subsequently offered by the Council to Mr. Carl G. Schmidt and the members of the Convention Committee, to whose forethought and discretion much of the success was due. The registration book showed nearly two hundred members in attendance at the Convention, many of them from distant points. The longest journey was made by Mrs. Leonore Fisher Whipp, Sub-Dean of the Oregon Chapter. It is unfortunate that the great distances of our country prevent many Guild members from enjoying to the full the many privileges of their membership in the organization, one of the greatest of which is attendance at such a convention as this one. It is a difficulty which we have always had to contend with, and, of course, always will, and the loyalty and enthusiasm of the various local Chapters, and of isolated members scattered here and there throughout the country, is all the more praiseworthy. It serves to emphasize anew the fact that the Guild is a national organization.

New York City was on the eve of a record-breaking cold spell, but the weather throughout the three days of the Convention was not unpropitious. The College of the City of New York is ideally suited to entertain such an assemblage in every respect except location. In a city the size of New York, however, great distances are a matter of course, and the inhabitants adjust their lives accordingly, while visitors soon adapt themselves to the conditions surrounding them. Every one who climbed the hill to the College felt more than repaid for the exertion. The various papers read were all on a high level, while the recital programmes offered a unique opportunity for the study and

enjoyment of organ music, particularly in its modern phases. The general public was represented at these recitals to a considerable degree, but not to the extent that could be wished.

W E D N E S D A Y

The Convention was formally opened on Wednesday afternoon by Warden Demarest, and the Guild was welcomed to City College by Professor Charles A. Downer, a member of the college faculty. Professor Downer paid a glowing tribute to the head of the College Music Department, Samuel A. Baldwin, whose weekly organ recitals have been so remarkably successful, and laid emphasis on the special appropriateness of the use by the American Guild of Organists of the Great Hall of the College, a fulfillment of the idea and purpose for which the hall was built.

The first organist to address the Convention was Charles Heinroth, Organist of Carnegie Institute, Pittsburgh, who spoke on "The Emotional Element in Bach's Organ Music." Beginning with the statement that only too often the only one who got any fun out of a Bach fugue was the man who played it, Mr. Heinroth went on to say that "failure to enthuse is a misfortune, but failure to interest is a deadly sin." In the exposition of his subject, he played a brief programme of organ compositions by Bach.

After Mr. Heinroth's remarks were ended, the Convention moved downstairs to one of the lecture rooms of the College, where in more intimate and scholastic surroundings the various addresses were delivered. The first of these papers was to have been on "The Organist as an Educational Force," by Pitts Sanborn, the music critic of the New York Evening "Globe." Mr. Sanborn was prevented from being present by illness, and his place was taken by M. M. Hansford, editor of our esteemed contemporary "The Console," who treated the subject in a very humorous manner. Mr. Hansford recommended playing in moving picture theatres as a

cure for most of the ills to which organists are subject. The afternoon session was brought to a close by Professor Gow's scholarly and interesting paper on "Harmony, Counterpoint and the A.G.O."

The evening of the first day was given over to Charles M. Courboin, organist of the First Baptist Church of Syracuse, N. Y. This was Mr. Courboin's first appearance in New York City and there was much interest in hearing him, as the most glowing accounts of his playing had preceded him. The highest expectations of those who had not previously heard him were amply satisfied, while the good opinion of those already familiar with his work was strengthened. Mr. Courboin is undoubtedly one of the most notable organists of the present generation and his work bears comparison with that of the finest performers on the instrument in this country or in Europe. He possesses in a truly remarkable degree all of those qualities which go to make up a great artist; his technic is more than sufficient for all demands made upon it, his memory is really extraordinary, and throughout all his work runs the vitalizing warmth of a highly poetic imagination and musical good taste. His programme was received with great enthusiasm.

T H U R S D A Y

The Thursday morning session was opened by R. Huntington Woodman, the Brooklyn organist and composer, with a paper on "The Modern Cantata," which was followed by an address on "Modern Church Anthems," by Dr. Horatio Parker, of Yale University. Dr. Parker's remarks fairly bristled with debatable statements, and there was an obvious desire on the part of some of the organists present to take up the cudgels in defense of Stainer, Barnby, Martin, and other of the English composers assailed by the speaker, but the time was short, and the schedule had to be followed. Columbia University poured oil on the waters which Yale had troubled, the next paper, on "Choral Conducting," by Walter Henry Hall, Professor of Music at the former insti-

tution, arousing no feelings of wrath or injury.

H. Augustine Smith, Professor of Ministry of Music, Department of Religious Education, Boston University, then addressed the Convention on "Children's Choirs in Non-Liturgical Churches," laying stress upon the music in the Sunday school, which should be the forerunner of the good music later to be used in the Church.

Two papers were read at the afternoon session on Thursday, "The Cultural Influence of Music," discussed by Harold Phillips, Director of the Organ Department of Peabody Institute, Baltimore, and "Choirs in Women's Colleges," by Hamilton C. Macdougall, Professor of Music at Wellesley College. There were also two recitals on that day, the one in the afternoon played by Richard Tattersall, Organist of old St. Andrew's Presbyterian Church, of Toronto, Canada, and the evening programme by Professor Baldwin.

Between these two recitals the officers of the Guild, members of the Council, and those Deans of Chapters who were in attendance at the Convention, met for dinner at the Hotel Astor. In addition to this social event, there were innumerable smaller informal gatherings at various times and places throughout the course of the Convention. The lunchroom of the College was daily the scene of much good fellowship and the number of those who enjoyed its hospitality was only limited by the size of the room.

One of the most interesting and valuable events of the entire Convention was the appearance, at noon on Thursday, of the entire choir from the Russian Cathedral, who rendered a long and exacting programme which was a revelation of the possibilities of unaccompanied choral singing. This event was not on the programme of the Convention as originally planned and therefore came as a welcome surprise. The enthusiasm and interest which greeted the Choir was very real and spontaneous.

F R I D A Y

The time allotted for the reports of
(Concluded on page 95.)



SOUTHERN CALIFORNIA WILLIAM EDSON STROBRIDGE

Dean: Frank H. Colby, 1424 Reid St., Los Angeles.
Sec.-Treas.: W. C. Vernon Howell, 1333 Stanley Ave., Los Angeles.

The annual banquet of the Southern California Chapter of the American Guild of Organists was an occasion of unusual enjoyment. The event took place on the evening of Monday, January 7, at the Guild Hall of St. Paul's Pro-Cathedral. A large attendance was present.

Succeeding the repast and a short business meeting, Dean Frank H. Colby introduced Mr. George Mortimer, of Pasadena, as toastmaster of the evening. Mr. Mortimer has a fund of good stories, a keen wit, plenty of good sense and an easy way of speaking that happily combine to make him delightfully capable of filling such a position.

The responses to toasts varied from humorous talks to observations of serious purpose. The speakers included Jaroslaw de Zielinski, Stanley Williams, Sibley Pease, Ernest Douglas, Walter F. Skeele, Morton F. Mason, Percy Shaul-Hallett, Dr. Ross Harriss and Clarence Tufts. Guests of the Chapter included the distinguished Bohemian singer, Anna Hesse-Sprotte, the brilliant young California concert pianist, Olga Steeb, and Harold Proctor, a popular tenor of Southern California. They contributed to one of the most delightful programs yet enjoyed by the Chapter.

MR. BLANCHARD ENTERTAINS

Members of the Southern California Chapter of the American Guild of Or-

ganists will be the guests of Mr. F. W. Blanchard on the evening of Monday, February 4. Mr. Blanchard, lessee of Blanchard Hall, the best known music studio building in this part of the country, is manager of the Los Angeles Symphony Orchestra and a man prominent in civic affairs here. His home is one of the show places of Southern California, situated on a hill in Cahuenga Canyon between Hollywood and Universal City. The Blanchard residence possesses a fine pipe organ installed in one of the most beautiful music rooms in this city of wealth and beautiful homes.

V A R I O U S

Biedermann's new Mass in C was given an admirable rendition at the Christmas services of the Catholic Cathedral of St. Vibiana by the choir of that church, under the direction of Frank H. Colby. The work is largely polyphonic, with a number of solos of highly appealing character; it is modernistic and decidedly impressive.

Manning's "Manger Throne" was the Christmas musical offering at Pasadena's aristocratic First Presbyterian Church, where Organist and Choir Director Morton F. Mason has a magnificent organ and one of the best choirs of the West.

P. Shaul-Hallett, organist at All Saints Episcopal Church, Pasadena, is giving Thursday afternoon "Twilight Recitals," other of his confreres assisting.



Dean: J. Lewis Browne, Mus. Doc., 130 S. Desplaines Street, Chicago.
 Secretary: Miss Florence Hodge, 4717 Sheridan Road, Chicago.
 Treasurer: John Allen Richardson, 4945 Dorchester Avenue, Chicago.

GUILD IDEALS AND PURPOSES*

The instinct of "birds of a feather" to flock together is probably as old as life itself; certainly we know that since the dawn of history human beings of like purposes and ideals have been drawn together in the pursuit of their ideals and the achievement of their purposes. I have always been glad that, when the founders of the American Guild of Organists decided to band themselves together, they chose the word "guild" rather than "association" or "society" to use in the name of their organization. For the word "guild" has a fine historic flavor, and it links our present activities and many of our purposes in direct descent with the remarkable activities of the various guilds of the Middle Ages.

The essential principle of the guild, in whatever age it has manifested itself, is the banding together for mutual help, mutual enjoyment, and mutual encouragement in good endeavor. Guilds have flourished most lustily in England and the Teutonic countries, and to the former country we must look for the progenitor of the American Guild of Organists. Our organization undoubtedly derived many of its essential features from The Royal College of Organists in London, which was founded in 1864, and which has been a very potent factor in determining standards of musical efficiency among organists in the British Empire.

The Guild's activities are important, and cover quite an extended area. As far as the influence on standards of organistic efficiency is concerned, the most important of its activities are the academic, which have to do with the examinations for Fellows and Associ-

ates. These examinations have had a large indirect influence on the general movement in the various states for the certification of music teachers. While no examination can be taken as an adequate assessment of the proficiency of the candidate, it must be acknowledged that the letters F. A. G. O. or A. A. G. O. give a fair basis for estimating organ playing and organ musicianship.

The social activities of the Guild are exercised in its various meetings. Many chapters hold monthly meetings or dinners, largely given over to social intercourse. These meetings tend distinctly toward the development of a feeling of greater mutual respect among the members, based on a closer acquaintance and interchange of personal viewpoints, and on friendly discussions of topics of mutual interest.

The public services given by the various chapters have served both professional and educational purposes. They have served the double purpose of giving opportunities for organists to hear one another, and for the general public to hear recital organ-music as contrasted with church organ-music.

In these strenuous times the patriotic activities of the Guild are eloquently attested by the stars on their respective service flags. The Illinois chapter at present has five stars on its service flag.

The practical ideals of the Guild that are most essential and tangible evidences of which are not hard to find, are—to raise the standard of efficiency of organists as performers and musicians; to give greater dignity to the place of music in the church; and to develop the human equation among organists as one potent means of increasing mutual respect and developing a feeling of solidarity in the profession. "Tis distance lends enchantment to the view" surely was not spoken of normal human beings, among which group of creatures organists hope to be classed.

*Extracts from an address by Rossetter Cole, M.A., past dean of the Illinois Chapter, at a Public Service given in the Kenwood Evangelical Church, Chicago, Oct. 30, 1917.



K A N S A S MISS MILDRED HAZELRIGG

Dean: D. A. Hirschler, 1230 Market St., Emporia.
Sec.: Mrs. Paul R. Utt, Ottawa University, Ottawa.
Treas.: Miss Mildred Hazelrigg, 1515 W. 6th St., Topeka.



Charles S. Skilton

CHARLES S. SKILTON, F. A. G. O., the first dean of the Kansas Chapter and professor of organ and theory at the University of Kansas, recently appeared as organist and composer at Cincinnati under the auspices of the Southern Ohio Chapter, playing the new four-manual Austin organ at the Church of the Covenant.

Excepting two numbers, Mr. Skilton's program was composed of American works. The "Confluentia" of Edgar Stillman Kelley, who resides in the vicinity of Cincinnati, was arranged for organ by Mr. Skilton. Three of his own compositions were on the program. "The Legend of the Organ Builder," recently described by the Kansas City Star after its performance in that city by Professor Macdougall of Wellesley as a "work of

splendid beauty and vivid descriptive passages" was the favorite with the audience. A "Melody in B flat" and a "Sonata in D minor" closed the program.

On the two following days, the Cincinnati Orchestra performed Mr. Skilton's "Two Indian Dances" at the symphony concerts. At the first concert the composer played his own Indian drum with the orchestra and at the second he was given a prolonged ovation. The "Indian Dances" have already been played on tours of the Minneapolis and St. Louis Orchestras and are scheduled by the Kansas City, New York, Philharmonic and Queen's Hall of London, and were played last summer by the Victor Herbert and Russian Symphony.

Mr. Skilton spent the last two summers engaged in composition at the MacDowell Colony at Peterboro, N. H. Next February he will make a short concert tour of the East.

Mr. R. H. Brown, Department of Music, Kansas Agricultural College, Manhattan, is one of the busy Kansas Guild members. Mr. Brown is organist and choirmaster at the First Presbyterian Church, where he has a chorus choir of twenty-six voices. They gave Gaul's "Holy City" during the holidays. The organ in the church was rebuilt by Mr. Brown himself with the assistance of Guy H. Thomas. It is a two-manual Kilgen of twenty-two stops with a set of Deagan chimes.

At the College, the oratorio "Elijah," with a chorus of two hundred and fifty voices and an orchestra of thirty-five players was given in December under Mr. Brown's direction. An interesting feature of his work, this year, is a series of musical programs for the soldiers at Camp Funston.

The pupils of Miss Jennie Blinn, organist and choir leader at the Lowman Memorial Church, Topeka, gave an "Oratorio Evening" at the church recently.

M I S S O U R I



Dean: Edward M. Read, 5649 Cates Avenue, St. Louis, Mo.
Secretary: Geo. Enzinger, 5371 Cabanne Avenue, St. Louis, Mo.
Treasurer: Alpha T. Stevens, 2212 N. Broadway, St. Louis, Mo.

THE "STORY OF BETHLEHEM," by John E. West, was given at the Second Presbyterian Church on Sunday evening, Dec. 23d, under the Direction of Wm. M. Jenkins, Organist and Choirmaster. Mr. Jenkins' organ numbers were "The Holy Night," Buck; "Cantique d'Noel," Adam; "Hallelujah Chorus," Handel.

MRS. GEO. L. GOLD, Organist, formerly of St. Louis but now of New York, gave a Recital at the Kings Highway Presbyterian Church on Sunday evening, Jan. 13th.

A N A P P R E C I A T I O N

The Men's Club of the Church of the Messiah (Unitarian), St. Louis, gave a complimentary dinner to Mr. E. R. Kroeger on December 7th, on account of his having faithfully served the Church as Organist twenty-five years. A most enthusiastic gathering was present. Mr. Edward C. Eliot spoke of Mr. Kroeger's connection with the Church. Judge Charles Claffin Allen had as his topic Mr. Kroeger's musical influence in St. Louis. The Pastor Rev. John W. Day referred to the music during his pastorate, and spoke most feelingly of the friendly feeling existing between the pulpit and the choir loft. Mr. J. Lawrence Mauran, the President of the Board of Trustees, presided, and at the close made a few brief remarks, and presented Mr. Kroeger with a handsome cane, the gift of the Men's Club.

S O L D I E R S ' M U S I C

[In view of the large number of Organists and Musicians now in the U. S. Army, the following from the *St. Louis Globe-Democrat* will be of interest.]

"The fighting man has always been a singing one. If he does not sing solos, or join in the quartet, he almost invariably comes out strong in the choruses.

The Northmen had their skalds going with them into battles to sing the stories of their former feats at arms and excite them to that Berserker pride and fury which once ravaged the world. The Norman knight who led at Hastings was singing the glories of Roncesvalles. A correspondent of the *Globe-Democrat*, writing from Camp Funston, tells a very interesting story of soldier music in that great camp. Chester H. Guthrie, a first-class military name, has general charge of the singing there, but he has found enough capable assistants to enable him to divide the work into such units as the size of the force makes necessary in getting all of the men into lilt and harmony. They are taking to it well, and they have a large repertoire cut out for them. Some of this they may themselves cut when 'over there,' the piece best adapted to a particular situation may not serve at all in a situation suddenly precipitated by the other fellows. Then they may improvise some of their own, or just raise the American yell, which, in itself, is good music at such times and places.

"The Camp Funston songs are all songs of good cheer and of the work-a-day world of war, which is well. Let the folks at home do the singing about 'The Vacant Chair' and 'Just Before the Battle, Mother.' And we are particularly pleased to note that the boys do not take kindly to the singing of 'Home, Sweet Home.' It is not the sort of music for a military camp. It is Berlin, and not home, which is now their point of destination, and it is because they feel this that they keep their faces to the front and will not look back, even in song. If Maj. Guthrie can compose lively music to lively words and call the joint product, 'Hello, Berlin, Here We Are,' it will take like wildfire."



NEW ENGLAND GEO. A. BURDETT — W. LYNNWOOD FARNAM

Dean: Walter J. Clemson, M.A., A.G.O., Taunton, Mass.
Sub-Dean: B. L. Whelpley, 6 Newbury Street, Boston.
Treasurer: Wilbur Hascall, 36 Bromfield Street, Boston.
Secretary: J. D. Buckingham, Steinert Bldg., Boston.

One of our highly prized Social meetings is in anticipation (January 7), with an address on "Church Acoustics," by Clifford Melville Swan, an expert on this subject.

These socials—of which we have from three to six in a season—further the personal and professional fellowship which is a marked characteristic in our Chapter life.

They are held, by the way, in the quaint house of the Harvard Musical Association. Here, in the spacious music room, with its rare old library, its casement windows, big Dutch fireplaces and the atmosphere of great accomplishments for musical developments, in the memory of the bi-weekly meetings of the Association, with their recitals by the finest String Quartets in the country, the Chapter can in a peculiar way carry out its own activities in an especially fine fraternity.

It will interest all readers to learn that this Association in its more than three-quarters of a century of active life has been responsible for many of the chief movements in the musical life of the city. For example, in the old days, Dwight's Journal of Music; erection of the old Music Hall; the installation of the Great Organ (made by Walcker in Germany and now, mechanically modernized, located in a beautiful hall which was built just for this at Methuen, Mass., by Mr. Searles, a wealthy patron of organ art); the inauguration of the original Harvard Symphony Concerts, and the founding of the Cecilia Society. Its annual dinners have always been famous and brilliant events, followed by

speaking and music of the highest order.

At the executive committee meeting in early December correspondence with the General Secretary of the Guild was carefully studied and discussed; a document was prepared and was later sent to our entire membership. In relation to this a special meeting of the Chapter was called for December 26th.

The Christmas holidays somewhat reduced the attendance at this meeting; but there were many very earnest letters from those who could not be present. Many of our representative organists, however, were on hand—members, also, from Taunton, Providence, Fall River and New Bedford. The officers and executive committee were, with few exceptions, present. A long evening was fully taken up by earnest debate on the issues in question and their relation to the Chapter was seriously considered. Messrs. Truette, Hascall, Whelpley, Snow, Tucker, Shackley and Burdett were among the speakers. The Dean, as usual, added life and light to the deliberations.

COMING EVENTS

Jan. 13th. Harvard Club, 4 p. m.
Recital by Mr. Truette.

A Recital will be given at the Eliot Church, Newton, by Mrs. Florence Rich King, A. A. G. O., Mrs. Alfa L. Small, A. A. G. O., Miss Ella Leona Gale, A. A. G. O., and Miss Jeannette H. Howe, A. A. G. O., Wednesday evening, January 30th, at 8.

Feb. 5th. Emmanuel Church, 8 p. m.
Recital by Mr. Courboin.



New England Chapter, American Guild of Organists.

52nd Organ Recital—Albert W. Snow at Church of the Advent, Boston (of which church he is organist), December 5.

Widor.....Symphonique Gothique (I. Moderato. II. Andante sostenuto. IV. Variations.)

Bach.....Fugue in G major (Schirmer Edition, Vol. I, No. 9.)

Stanford Canzona
Quef Idylle
Vierne Arabesque
Jongen Improvisation-Caprice
Vierne.....Finale (Symphonie IV.)

53rd Organ Recital—William E. Zeuch at South Congregational Church (of which church he is organist), December 10.

Widor.....(V. Vivace, 11. Adagio) From Sixth Symphony.

Couperin.....Soeur Monique

Bach....Prelude and Fugue in G major (Schirmer Edition, Vol. IV., No. 3.)

Schumann.....Canon in B minor

Cesar Franck.....Pièce Héroïque

Stebbins.....In Summer

Dickinson Canzona

Stoughton...Within a Chinese Garden

De Boeck.....Allegro con fuoco

78th Public Service—Second Church in Newton, West Newton, Mass., December 19. The Prelude was played by Benjamin L. Whelpley, organist of Arlington Street Church, Boston and Sub-Dean of the Chapter; the Postlude by Henry M. Dunham, Professor at the N. E. Conservatory; and the Service accompanied by William Lester Bates, organist of the church.

Gustave Ferrari,

Prelude: Intermède-Choral

César Franck.....Anthems: Psalm 150

Sullivan....."O Gladsome Light."

Dunham..Postlude: Fantasie in C minor



WESTERN NEW YORK N O R M A N N A I R N

Dean: Walter H. Carter, 708 Fine Arts Building, Rochester.
Sub-Dean: Norman Nairn, 29 Sumner Park, Rochester.
Secretary: Mrs. Wallace Miller, 305 Burr Street, Rochester.
Treasurer: Miss Lucy McMillan, 200 Rutgers Street, Rochester.
Registrar: Miss Gertrude Miller, 184 Gregory Street, Rochester.

ROCHESTER CHOIR VISITS UTICA

A public service given by Central New-York Chapter in Grace Episcopal Church, Utica, December 5th, was featured by the visit to Utica of the choir of Christ Episcopal Church, Rochester, which in conjunction with the Grace Church choir, sang Mendelssohn's 95th Psalm. De Witt Coutts Garretson, organist at Grace Church and dean of the Central Chapter, presided at the organ, and the singing was conducted by Walter H. Carter, organist and choir-master at Christ Church, also dean of the Western New York Chapter.

The service, which was largely attended, was conducted by Rev. Octavius Applegate, rector, assisted by Rev. Frank J. Knapp. Following the responses, the combined choirs sang the 147th Psalm by Turton and the Magnificat in D by Field, the 95th Psalm being sung before the sermon, preached by Bishop Olmstead. The "Star Spangled Banner" was sung as one of the concluding numbers. The visiting choir from Rochester was entertained by the Central Chapter.

DEAN ATTENDS CONVENTION

Dean Walter H. Carter returned from the Guild convention at New York full of enthusiasm over the splendid arrangements made by headquarters for the affair, and states that the committee in charge should be congratulated. The entire affair, he says, was impressive and inspirational.

The Western New York Chapter is solidly behind headquarters in all matters pertaining to the benefit of the guild, particularly in its handling of the new guild magazine. Its attempts to put the proposition on a solid business basis appeals to the Western New York Chapter.

HISTORY OF CHRISTMAS CAROL

Dean Carter gave an address on the

"Christmas Carol" during December before the Tuesday Musicales in the music room of the City Normal Training School. Christ Church choir boys sang carols and some of them gave solos. A capacity audience attended.

Mr. Carter said that it is a curious fact that the etymology of the word "carol" is obscure. Some authorities say it has been derived from the Italian "carola" from "carolare," which means to sing songs of joy. Others suggest a Saxon derivation, "caorl" meaning rustic, hence the word "churl." It is quite certain, said Mr. Carter, that the Christmas carol had its origin in the mysteries or miracle plays founded on the events centering around the birth of Christ.

RECITALS FOR CHILDREN

In the belief that the field of organ recitals for children has too long been neglected, the Western New York Chapter, through a special committee, of which George E. Fisher is chairman, is arranging for a series of recitals in various parts of the city, especially for school children.

Mr. Fisher has secured the co-operation of Mr. Charles Miller, supervisor of music in the Rochester schools, and plans are to present these recitals in churches on afternoons when there would be least interference with school sessions. The recitals will be primarily for children, and while their elders will not be barred, it is understood that if adults come, it will be simply as guests of the children.

LECTURES ON PALESTINE

George Barlow Penny, organist and choirmaster at First Presbyterian Church, gave an illustrated lecture on "Palestine" during December before the combined congregations of First Church and Central Presbyterian Church.

N O R T H E R N O H I O



Dean: J. R. Hall, 814 The Arcade, Cleveland.

Secretary: Mrs. Otis Benton, 1963 E. 84th Street, Cleveland.

Registrar: Miss Patty Stair, F. A. G. O., 612 Euclid Avenue, Cleveland.

Several recitals of interest have been given this season, one in November by Mr. Harvey Gaul, of Calvary Church, Pittsburgh, and one on December 4th by Mr. Charles M. Courboin of Rochester and Springfield, Mass., being two of a series of four to be given at Emanuel Protestant Episcopal Church under Guild auspices.

Mr. Gaul's program, delightful throughout, was made notable by a number of his own very interesting compositions. Mr. Courboin's was a duplicate of that given in New York to the Guild Convention and excited the greatest enthusiasm.

Mr. Gaul, a former organist of Emanuel Church, and ex-member of this chapter was guest of honor at a chapter dinner in the Parish House preceding the recital.

The first regular business meeting of the Chapter was held on December 4th

immediately before Mr. Courboin's recital.

It was determined at this meeting to send Dean Hall to represent the chapter at the convention.

Another November recital of interest was that of Miss Jessie Havill, F. A. G. O., at the Lakewood Presbyterian Church.

C H A R L E S M . C O U R B O I N

Emanuel Church, Dec. 4.

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|------------------|-----------------------------|
| Bach..... | Passacaglia, C minor |
| Bach | Aria |
| Couperin..... | Soeur Monique |
| Rameau.. | Rigaudon ("Dardanus," 1744) |
| Bach..... | Toccata and Fugue, D minor |
| Widor..... | Andante cantabile, A flat |
| Widor..... | Pastorale, G major |
| Franck..... | Choral, No. 3, A minor |
| Schumann | Abendlied |
| De Boeck..... | Allegretto |
| Saint-Saens..... | Marche Heroique |



O N T A R I O

F R E D E R I C K L. P L A N T

Dean: Richard Tattersall, 347 Brunswick Avenue, Toronto, Canada.
Secretary: Fred L. Plant, 99 Elizabeth Street, Toronto, Canada.
Treasurer: Peter C. Kennedy, 473 Brunswick Avenue, Toronto, Canada.

ORGANIST-MINISTER

[The following is taken from W. F. Pickard's address to the Ontario Chapter on a subject of vital importance; it was printed by *The Canadian Baptist* and reproduced here by their courtesy.]

ATTITUDE OF THE ORGANIST

In addition to his qualifications as a musician, the organist and choirmaster should be known as a Christian and a gentleman. If not a professor of Christianity, he should at least be in sympathy with its truths, and his life deportment be in keeping with, and a credit to its teachings. Music prepared and sung under his direction from Sunday to Sunday should be selected (in so far as possible) to be in similar trend of thought with the sermon subject. With this objective in mind the organist should consult weekly with the minister regarding the coming Sunday services, and make every reasonable endeavor to arrange for music of an appropriate nature. The rendition of music should not only be technically proficient, but studied and interpreted with devotion as the primary ideal; and should at all times be a decided adjunct to the spiritual atmosphere of the service as a whole. The organist should maintain the view, and instil into the thought of his choir, that the main objective in their singing should be for the purpose of doing good. The deportment of choristers should at all times be dignified and sincere. Passing of notes and talking should be unknown.

The organist should make a friend of the minister—should endeavor to meet him half way, and, if necessary, go all the way in order to develop a sympathetic working combination. He should manifest a willingness to work in harmony with the expressed views of the minister—even to the extent of occasionally singing a Gospel hymn if re-

quested. The organist should never forget he plays only the second fiddle in the ensemble on Sunday, and that the minister is, by his right of position, the first violinist. He should above all assume the attitude of a willing servant; sincere in the desire to serve with his singers in the privilege of uplifting others on the wings of sacred song.

ATTITUDE OF THE MINISTER

Ministers should reflect upon the fact that music is now, and has been for thousands of years, an indispensable part of the religious service. They might well occasionally try to imagine the nature and effect of divine service conducted without music. This reflection would impress upon them the fact that music therein is an essential and indispensable factor. The minister who thus grants the necessity of music, and allots to it its proper place—and some do not—should not only be sympathetic toward the same, but be practically interested therein. As their Sunday duties are correlated, the pastor should make the first move toward effecting an understanding, and developing a friendship with the organist. He should realize that with kindly personal relationship established, the way is open for a sane reasoning together relative to the happy union of sermon and song.

(To be continued)

WHITBY CHORAL SOCIETY

A NEW CHORAL SOCIETY was launched by a member of the Ontario Chapter, Mr. Ernest O'Dell. The Whitby Choral Society, of sixty voices gave its first concert, a miscellaneous program in the Town Hall of Whitby on December 10th, 1917. Miss Edwina Palmer, Violin, assisted. Other members of the Ontario Chapter wish Mr. O'Dell every success in the new venture.

O R E G O N

J A M E S A . B A M F O R D



Dean: Lucien E. Becker, 368 Multnomah Street, Portland, Ore.
Secretary: Frederick C. Feringer, 310 Stearns Building, Portland, Ore.
Treasurer: Hubert C. Ferris, Seward Hotel, Portland, Ore.



Lucien E. Becker

MR. BECKER, Organist, Pianist and Conductor was born in Strassburg; brother of Rene Louis Becker, Student of the Conservatory of Strassburg, studied the Organ under Theophile Turner and Alexander Guilmant; Piano under Edward Potjes, and Theory and Composition with Bruno Hilpert.

Organist at Trinity Episcopal Church, Director Monday Musical Club, President Becker Conservatory of Music.

A feature that has stimulated good fellowship and been an inspiration to our Chapter is the exchange of organists with Seattle for special Guild recitals.

Judson Waldo Mather, A. A. G. O., played a very delightful program during the past year at Reed College, which was thoroughly enjoyed by our chapter. In exchange Mr. William Robinson Boone, former dean of our chapter, played a recital on the Plymouth Congregational Church Organ in Settle.

Reed College, the leading institution of higher education in the northwest, recently completed, was presented with a fine \$10,000 Three Manual Estey Organ by Mr. W. P. Olds, one of the trustees, in memory of his wife.

Recitals are given by our Chapter each Memorial Day on the College Organ and Mr. Becker, our dean, is this year giving a series of recitals each month.

Mr. Albert Hay Malotte, one of our new members and organist at the Liberty Theatre, played a very entertaining Thanksgiving recital for the Guild at 10 a. m. on the Theatre Organ.

On December 22 Mr. Boone gave the opening recital on the \$5,000 Two Manual Organ in the Presbyterian Church at Miles City, Mont. Despite zero weather and a blizzard Mr. Boone had a crowded house at both recitals.



P E N N S Y L V A N I A P E R C Y C H A S E M I L L E R

Dean: George Alexander A. West, F. R. C. O., F. A. G. O., 5325 Wayne Avenue, Germantown, Philadelphia.

Sub-Dean: S. Wesley Sears, A. R. C. O., A. A. G. O., 2210 Sansom Street, Philadelphia.

Secretary: William Forrest Paul, A. A. G. O., 726 North Fortieth Street, Philadelphia.

Treasurer: Henry S. Fry, A. A. G. O., 1701 Walnut Street, Philadelphia.

The Forty-third Public Service of the Chapter was held in Calvary Presbyterian Church, Philadelphia, on the evening of Thursday, December 9th. The choir of the church, under the direction of David E. Crozier, A. A. G. O., and augmented for the occasion by additional voice, sang a Magnificat and a Benedictus by Mr. Crozier, and selections from Harry Rowe Shelley's cantata—"The Inheritance Divine." The Rev. W. M. Auld, pastor of the church, conducted the service, and the Rev. E. J. Humeston, of the Presbyterian Church of Oak Lane, made a short address. Mr. Russell King Miller played the organ prelude—the first two movements of Boellmann's Suite Gothique, and also the postlude, Epilogue, of his own composition.

During Lent it is planned to hold two public services—one at the Church of St. Luke and The Epiphany, Harry A. Matthews, organist and choirmaster—and the other at St. Martin's Church, Chestnut Hill, Uselma C. Smith, organist and choirmaster. Further announcement of these services, including notice of the dates, will of course be made later. Plans for still another service, making a total of five for the current season, are under consideration, but definite announcement cannot be made at this time.

Among other announcements of interest to the organ-loving public the first place goes to the tidings of a series of subscription recitals on the fine organ at St. Clement's Church, under the auspices of the American Organ Players' Club, by visiting organists representing the Allied Nations, the proceeds from the series to go to the Emergency Aid War Relief Committee.

These recitals were as follows:

January 9, by T. Tertius Noble, formerly of York Minster, representing England.

January 16, by Pietro A. Yon, formerly of the Vatican and Royal Church, Rome, representing Italy.

January 23, by Firmin Swinnen, formerly of Antwerp Cathedral, representing Belgium.

January 30, by Charles Heinroth, organist of Carnegie Institute, Pittsburgh, representing France, and

February 6, by the following local organists, representing America—Henry S. Fry, Ralph Kinder, Rollo F. Maitland, Frederick Maxson, S. Wesley Sears, Andrew Wheeler.

F . A V E R Y J O N E S

On December 15th word was received at St. Mark's rectory, announcing the death "from wound, in France" of F. Avery Jones, who was from 1906 to 1914 organist and choirmaster of St. Mark's, where he succeeded the late Minton Pyne. At the outbreak of the war he relinquished his position and returned to England to joint the colors. Word was received some time since that he had been wounded in action, and following that, the announcement of his death. On Wednesday morning, December 19th a solemn Requiem was sung, the Rev. Eliot White, Rector of St. Mark's being the celebrant. Lewis A. Wadlow, the present organist and choirmaster of the church directed the service and played the organ accompaniment. Merbecke's service was sung by a choir composed of members of the Musical Art Club, of which Mr. Jones was a much beloved member. Chopin's Funeral March was played by George Alex. A. West, Dean of the Pennsylvania Chapter of the Guild, and S. Wesley Sears, Sub-Dean of the Chapter, played the Dead March in Saul as the choir marched out.

NORTHEASTERN PENNSYLVANIA

Dean: T. J. Daniel, 323 Quincy Avenue, Scranton, Pa.
Secretary: Miss Ellen M. Fulton, 1737 Capouse Avenue, Scranton, Pa.
Treasurer: Frederick Walbank, 1701 Madison Avenue, Scranton, Pa.



A very interesting, unusual and delightful recital was given Thanksgiving Day afternoon in the Second Presbyterian Church by Mr. Charles H. Doersam, F. A. G. O., it being the Fifth Organ Recital of the North Eastern Pennsylvania Chapter of the A. G. O. For the first time in Scranton were both works performed. The Symphony No. 2 by Louis Vierne, with its very modern tonal coloring, and interwoven melodies was every interesting. More generally enjoyed, not only because of the beauties of the composition itself, but probably because of the added interest the stringed instruments gave, so beautifully emphasized by the rich organ tones,

was the suite for Organ, Violin and Violincello by Joseph Rheinberger.

Also, it adds greatly to the listener's interest and enjoyment of a program to have explanatory notes such as these with the program numbers.

The Dean, Mr. F. J. Daniel, F. A. G. O., attended as delegate of the Chapter the Second Convention of the Guild. The Secretary, Miss Ellen M. Fulton, A. A. G. O., was fortunate enough to be in New York at the time and also attended the meetings and recitals.

Mr. Homer P. Whitford, F. A. G. O., is again at his post, The Church of the Good Shepherd, and is giving a series of weekly recitals, Sunday evenings.





G E O R G I A

W A L T E R P E C K S T A N L E Y

Dean: Cecil P. Poole, P. O. Box 774, Atlanta, Ga.
Secretary: Eda E. Bartholomew, 225 Peachtree Street, Atlanta, Ga.
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GUILD AT LARGE



HONOR ROLL

Adamson, David R., Company D, 106th Infantry, Camp Wadsworth, Spartanburg, S. C.

Adamson, John, Overseas Forces.

Bertl, Emil A., Camp Dix, N. J.

Birch, Robert R.

Biggs, Richard Keys, France.

Blackmore, P. C.

Bruning, Captain H., Quartermaster's Corps, United States Army Reserve, Boston, Mass.

Buchanan, Beauford, Aviation Corps, Italy.

Bunting, Edward, 31 Avenue Montaine, Paris, France.

Cottingham, Howard A., Sec. 1, U. S. N. R. F., U. S. S. "Niagara."

Crease, Orlando.

Cushing, Max, Camp Lewis, Field Hospital 363, Washington, D. C.

Dare, George S., 311th Infantry, Camp Dix, N. J.

Dill, Russell E., Ordnance Detachment, San Antonio Arsenal, Texas.

Fisher, Ed. J.

Garabrandt, Maurice C.

Hall, Murray F., Battery A, 102d Field Artillery, American Expeditionary Force, via New York.

Hardy, Edward, Fort Oglethorpe.

Harper, Harold B.

Hoy, A. Dwight.

Hyde, Arthur S., 11th Company, 18th P. T. R., Plattsburg, N. Y.

Johnson, Ed. J., Overseas Forces.

JONES, F. AVERY, Died of wounds in action, France, Dec., 1917.

Kenyon, W. G., Camp American University Station, Washington, D. C.

Lefebvre, Channing.

Manuel, Philip.

McMichael, Max, Canadian Forces.

Mitchell, A. Gordon, Malta.

Nye, Bernard B.

Parker, Walter D.

Percy, Vincent.

Rapp, Raymond E.

Reinhold, Edgar L., Battery C, 340

F. A. N. A., Funston, Kansas.

Ring, Ross, Company B, 62d Infantry, Presidio, California.

Samson, Frank.

Sand, Albert, Battery B, 340th Field Artillery, Camp Funston, Kansas.

Sellwood, J. J., Camp Lewis, Field Hospital 363, Washington, D. C.

Thornton, Henry W., Ambulance Co. 335, Camp Zach. Taylor, Ky.

Timmings, Wm. J., Camp Mead.

Wenard, Sherlock, Ordnance Dept.

Whitford, Homer P.

Wilkinson, J. H.

Williams, D., 2341400, McGill Siege Artillery Draft, Canadian Expeditionary Force, Army Post Office, London, England.

Winterbottom, George, Royal Flying Corps, Canada.

Yeamans, Laurel E.

Yule, T. L.

NEBRASKA CHAPTER

First Public Service, All Saints' Church, Omaha, December 9. Ben Stanley played Guilman's 3d Sonata "Adagio" as a prelude, Martin W. Bush, Noble's "Nachspiel" as a postlude; the anthems were Noble's Magnificat in A minor, Martin's "The Great Day of the Lord," Wareing's "He Sendeth the Springs," Foote's "Still, Still With Thee."

(Reprinting from these "Reviews" not permitted.)

CLARENCE DICKINSON (Gray) Andante Serioso (50c.)

This is a dignified number in the strict form of the classical Andante, but imbued with the modern French feeling for color. It is all developed out of one serious but melodious theme, which, in the first section, appears twice in the tonic and once in the dominant, with interludes woven out of the material pro-



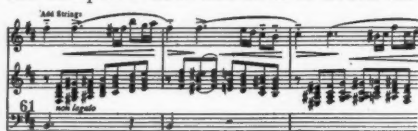
vided by the theme. The middle section is a Fughetta, in which the number reaches its climax. The transitional passage, which leads to the final return of the full theme in the original key, is in the characteristic modern French style. A short Coda brings the number to a quiet close.

Canzone (50c.)

"Canzone" has two themes. The first is a graceful melody with a counter melody as accompaniment. The middle section



introduces the second theme, somewhat more rapid in movement, with accompanying scale passages of chords; in this the composer does not seek to avoid the



stress and clash of modernity, which, however, presently resolves itself again into the calm and suavity of the first theme.

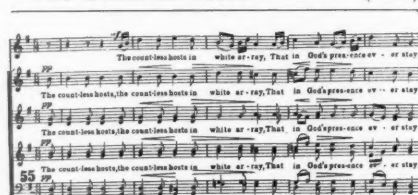
Reverie (50c.)

The "Reverie" is a dreamy, rather plaintive melody which seems to possess



much of the quality which has won sustained popularity for the same composer's "Berceuse." The middle section is a short interlude for strings, which is especially effective on the Echo Organ.

"The Countless Hosts" (12c.)



"The Countless Hosts in White Array" is edited by Clarence Dickinson for the series "Sacred Choruses, Ancient and Modern," from an arrangement of a Norwegian spiritual folksong made by Edward Grieg. It is intended for a *cap-pella* singing. The characteristically Scandinavian melody, pure and beautiful in melodic line, is for Contralto or Baritone, with choral accompaniment. "The Countless Hosts" is to be had for mixed, male or female chorus.

H. A. MATTHEWS (Schirmer) Epithalamium (\$1.00)



A well-written number, not too difficult to be read at sight by a good musician, this Epithalamium fulfils its intention as a bright, cheerful piece of wedding music, or as a Postlude for a church



service. The opening or main section is more satisfactory than the second part, in which there is a noticeable let down in interest.

The Fountain (\$1.50)

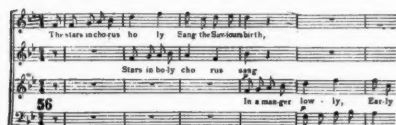
Makes very slight demands technically and is very showy for the degree of difficulty involved, therefore it may be said to well repay a very little labor. The melody is in the pedal with accompaniment on the manuals for harp or flute.

FREDERICK SCHLIEDER (Gray)
"There Dwelt in Old Judea" (12c.)



A cheerful, attractive Christmas Carol, for the most part in canon form, and with a distinct flavor of the olden time.

"The Stars in Chorus Holy" (12c.)



A Christmas Carol in the olden style; it is dedicated to Clarence Dickinson and the Choir of the Brick Church. As was the case in many of the old folksongs, its text is half English, half Latin. The theme is fresh and joyous, the movement natural and spontaneous. The treatment of the voices consists, for the most part, of short imitative passages.

RECITAL PROGRAMMES

SAMUEL A. BALDWIN

Edvard Grieg.....Piece Symphonique
"In the Morning" (Peer Gynt)
Ase's Death

Antonin Dvorak.....Na svate Hore
(Russian) Song of the Volga Boatmen
Ivan Lynarski.....Chanson Plaintive
Antole Liadoff.....Prelude Pastorale
Tschaikowsky..Andantino (Sym. No. 4)
Finale ("Symphonie Pathetique")
Rachmainoff—Prelude in C sharp minor
Melody in E
Jean Sibelius.....Finlandia

GEORGE M. BREWER

Girolamo Frescobaldi,
Recercare (Dorian)
Leon Boellmann,
Deux Versets de Procession
Th. Dubois...March of the Magi Kings
Claude Debussy,
"Pelleas and Melisande"
Henry Smart.....Postlude in D

CHARLES M. COURBOIN

Bach.....Pre'lude and Fugue A minor
Couperin.....Soeur Monique
Rameau..Rigaudon ("Dardanus" 1744)
Saint-Saens.....Nuptial Benediction
Widor...Pastorale (Symphony No. 2)
Widor,
Allegro maestoso (Symphony No. 6)
Yon...Allegro ("Sonata Chromatica")
Dvorak.....Largo ("New World")
Saint-Saens.....March Heroique

KATE ELIZABETH FOX

Guilmant..Int.-Allegro (Sonata No. 1)
Clement R Gale..Sunshine and Shadow
Mendelssohn,
First Movement (Sonata No. 1)
Gaston M. Dethier.....Gavotte
R. G. Hailing.....Chanson De Joie
Bach.....Fugue in E flat
J. H. Rogers,
Concert Overture in B minor
Joseph Bonnet.....Pastorale
Widor...Toccata (Symphony No. 5)

JOHN ROSS FRAMPTON

Rouget de Lisle.....Marseillaise
A. Guilmant.....Sonata No. 7

E. Paladilhe.....En pleine Mer
Dubois.....In Paradisium
C. Debussy,
Prelude de l'Enfant Prodigue
E. Batiste.....Ste. Cecilia, Op. 8

WILL C. MACFARLANE

Salomé,
Sonata No. 1 in C minor (First
movement)
Beethoven..Andante (Symphony No. 5)
Federlein.....Valérie (Gavotte)
Bonnet.....Variations de Concert
Miller,
Indian Legend (Chippewa Themes)
MartinEvensong
Faulkes....Concert Overture in E flat

MILES I'A MARTIN

Guilmant.....Sonata D minor
Couperin.....Soeur Monique
Ropartz.....Sur un theme Breton
Godard.....Berceuse (Joselyn)
Bird.....Concert Fantasie

ALBERT RIEMENSCHNEIDER

Bach.....Toccata in F major
Edward Bairstow.....Evening Song
Otto Malling.....Seven Last Words
Roland Digg'le.....Monologue
C. A. Stebbins,
Oh the Liltng Springtime
Ernest Halsey....Toccata in C minor

DR. H. J. STEWART

Bach.....Toccata and Fugue in C
BorowskiMeditation—Elegy
Kark-Elert.....Clair de Lune
Gigout.....Grand Choeur Dialogue
Beethoven,
Air with Variations (Septet)

Tschaikowski,
Finale ("Symphony Pathetique")
Widor...Andante (Symphony No. 4)
Cesar Franck.....Finale in B flat

HENRY W. THORNTON

Vincent.....Sunset Melody
RogersSuite
Guilmant.....Allegretto in B minor
Borowski....Andante (Sonata No. 1)
Seeboeck-ThorntonMinuet
CalkinFestal March

A M O N G O U R S E L V E S

BRUCE T. SIMONDS was a stranger to us; not so to one of our contributing editors. We must not mention his name, but it is the one who writes each month about organs. "If you don't know much about him, I certainly do. He was the infant prodigy that walked about with the prize in organ playing the year I first essayed to reach after it, and it was only after he was ruled out of further competitions by his winning it the first time, that I was able to walk out of the hall the following year with a few gold pieces. Simonds has won about every prize and gift in the music school in organ, piano, and theory, besides carrying on his B.A. course in the college at the same time, and winning honors all around. If some medical examiner only sees fit to keep Simonds away from the Germans, you will have another Heinroth or Courboin in a few years." Thanks, brother editor; congratulations, Mr. Simonds.

H. J. STEWART, Mus. Doc., organist of San Diego's unique open-air organ, widely known all over America as a concert organist. Knows both kinds of piston systems in working order today and many kinds that won't work, and likes his own kind best; therefore he is going to convert you to his way of thinking. Mr. Demarest, please take note. It took a wise editor to select these men so far apart. There's a reason; we must never resort to bloodshed.

LATHAM TRUE, Mus. Doc., organist of the First Parish Church, Portland, Maine. We put a period there. We always stop and think when Latham True's name is mentioned. He is a small man in stature and a big man in intellect; small in conceit, big in personality; small in self-seeking, big in his interest in the progress of humanity at large. Such a man cannot review anything and falsify what he sees; he must tell the truth, and in his quiet way he secured a wealth of reflections during the three Convention days. His article brings the Convention right into your own home, lets the speakers talk to you, lets the recitalists play to you, and pervades your room with the delightful atmosphere shed from that noble group of

buildings we call City College. Mr. True's command of English adds beauty to the worth of his Impressions.

The Registration Bureau has one good friend in J. Norris Hering, F.A.G.O., who took advantage of his position as music critic of one of Baltimore's large daily papers to call public attention of the best kind to the Guild's work in that direction. That is the one way to make it effective: Tell people about it.

C. P. S. Carman, Niagara Falls, successfully completed his work for the Mus. Bac. degree in Siegel-Myers School, Chicago.

A tablet to the memory of Sir George Martin has been placed in St. Paul's Cathedral, London, where he presided forty years; more than Six Thousand Dollars was raised for the purpose.

Richard Keys Biggs in France and still playing the organ. There's no way to stop him, and no one wants to stop him. He took part in a memorial service in Angers Cathedral, November 11th. We hope he returns—after the successful termination of the defeat of Germany—to his duties in America, safe and sound.

A new Music Committee! Appointed by the New York State Department of Education. Hollis E. Dann, Russell Carter, C. M. Waterman. But what are their duties, obligations, privileges, and sacrileges?

The Battle Hymn of the Republic is America's strongest expression of national life. Clement R. Gale has made a strong unison setting of it in choral form especially suitable for American churches in war time.

Frederick Schlieder is doing his share in a novel way. He has consented to give a series of lectures on Improvisation, the net proceeds to be devoted to war relief. Apply to Miss Edna Van Voorhis, Hotel Majestic, West 72d Street, New York City.

To popularize Bach, says Harvey Grace in "The Musical Times" for December, we should play both less and more; less in rambling over the entire field of Bach literature, and more in point of repeating a few of the better

things selected each season with a view to cultivating the Bach taste in the multitude. Good advice.

The Cinema Organ gets a poke in its tenderest spot from Emory L. Gallup (St. Chrysostom's Church, Chicago) in the January "Diapason." He pokes at the Cinema Organist. We have no complaint to lodge against the organ in the theatre world; but we regret sincerely its mutilation there. It's a glorious opportunity to reach the public, and it is being trampled under foot by inspirationless incompetents.

Sir Frederick Bridge, of Westminster Abbey, has dedicated "To the honoured memory of ex-choristers of Westminster Abbey, killed in action" a solemn and beautiful anthem, "God, and Our Good Cause," written in simple four-part style, and published by Novello.

Southern Ohio Chapter deserves, and please hereby accept, our apology for the omission of the news item they so kindly sent for the previous issue. It is impossible for an over-worked office force to insure perfection in all details, and—well, we expected some help we didn't get, and will Southern Ohio please excuse us this time?

CENTRAL OHIO CHAPTER

A new Chapter of the Guild is in progress of formation with main offices in Columbus. This makes the third Chapter in Ohio, the first State to show such growth, and it includes many prominent men who have always been staunch Guild supporters. The officers are headed by Rowland W. Dunham, F. A. G. O., Dean, with the Chapter Office at his studio in First Congregational Church; the complete officers' list (which will have been ratified by the Council when this goes to press) follows.

Dean: Rowland W. Dunham, F. A. G. O., First Cong. Ch.

Sub-Dean: Hermann Ebbeling, 156 Franklin Ave.

Secretary: Miss Clara Michel, 197 Parsons Ave.

Treasurer: Miss Emma Ebeling, 665 Oak St.

Register: J. B. Francis McDowell, A. A. G. O., 763 Linen Ave.

Librarian: Miss Norah Wilson.

Chaplin: Rev. Irving Maurer.

Auditors: Miss Liela Brown,
Miss Grace Chandler.

Executive Committee:

1 year:

Miss Bertha Brendt.
Miss Catherine Gleason.
Miss Gertrude Schneider.

2 years:

Mrs. E. G. Alcorn.
Paul S. Chance.
Miss Nora Wilson.

3 years:

Granville Ashman.
G. G. Grabil.
Mrs. W. T. Mills.

NEW MUSIC

Anderson, A. O. "Responses." Summy, 15c.

Barnes, E. S. "God Is the Refuge."

Dicks, E. A. "Angel Voices Ever Singing." Schmidt, 12c.

Gillette, J. R. "Thou Knowest Lord."

Harris, C. "Lead Kindly Light."

Kaul, C. R. "Lazarus." Summy, 50c.

Lester, W. "The Birth of Love." Summy, 60c.

Moya-Sellars. *The Song of Songs. Chappel, 60c.

O'Hara-Sellars. *The Perfect Melody. Chappel, 60c.

Tauler-Ferrari. "Noel of Strasbourg." Gray, 12c.

Thompson, J. W. Romance. Summy, 50c.

Wareing, H. W. "O Praise God—."

Wooler, A. "Save Me O God."

Wright, Wm. L. "God the Lord—."
* Transcription.

NEW BOOKS

Bonnet. Forerunners of Bach. Schirmer, \$2.00.

Dickinson. Excursions in Musical History. Gray, \$1.50.

Ring. Practical Scale-Builder. Summy, 25c.

O U R O W N P A G E

T H A N K Y O U

Many sincere and hearty expressions of approval and good wishes were received during the weeks preceding the preparation of the new Magazine, and they are appreciated, every one. It is impossible to personally express our appreciation of such loyal and enthusiastic letters as we have received in such gratifying numbers, and we ask each and every writer to take this paragraph as our personal message to him or her, conveying our appreciation of each and every word of encouragement. It was very hard work many, many times to withhold a personally written acknowledgment, but the good of the cause (in which the writer himself or herself was most interested) was at stake, and prevented our gratifying the wish; but it did not spoil in the least the encouragement we took from these kindly epistles.

A N A P O L O G Y

Through an oversight in the accounting department bills were sent to some of the advertisers prematurely. We hope they can forgive.

F O R Y O U R I N F O R M A T I O N

THE AMERICAN ORGANIST is published by the American Guild of Organists "For the Educational, Ethical, and Professional Advantage of the American Organist."

MANUSCRIPTS will be considered for publication only when they are typewritten on one side of the sheet, and deal in a strictly professional manner with particularized details of the work of the Organist-choirmaster. Articles covering any phase of the Organist's work by a generalizing method will not be considered.

PHOTOGRAPHS of interest to the organ world will be received with pleasure; they must be in clear detail for half-tone reproduction, and will be returned, if they are not available for publication, only when return postage is enclosed. The publishers are par-

ticularly interested in photographs of fine organ case work.

ORGAN SPECIFICATIONS will be reprinted only when they are typewritten according to the scheme of specification-listing in use in this magazine.

NEWS AND PERSONAL NOTES will be reproduced when their general interest warrants it; we are grateful to our friends who send us such items.

MUSIC REVIEWS are printed only upon the favorable judgment of our staff of critics whose verdicts are given in every case with the names of the composers carefully removed from the music sent them for consideration. Their judgments are professional, practical, unbiased, and in the highest degree reliable. All music intended for their consideration must be addressed to Review Department, THE AMERICAN ORGANIST, 90 Trinity Place, New York. Any attempts of any nature whatever to reach them personally or influence their verdicts in the slightest degree, and any flagrant dissatisfaction on the part of a composer with the "Reviews" printed, will permanently close our department to the further consideration of his works. The chief pride of THE AMERICAN ORGANIST is that its "Reviews" are reliable.

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